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LONDON, SATURDAY, JUNE 6, 1868.

## LITERATURE

*Political Sketches of the State of Europe from 1814—1867, containing Count Ernest Münster's Despatches to the Prince Regent, from the Congress of Vienna.* By George Herbert Count Münster. (Edinburgh, Edmonston & Douglas.)

George Count Münster is the son of Count Ernest Münster, the Hanoverian agent of our Regent George at Vienna; and the Political Sketches now in our hands consist of two parts, the first part being an essay on the present state of Europe from the pen of Count George, the second a series of despatches from Count Ernest to the Prince Regent. Some of Count Ernest's letters from Vienna are curious; but the chief interest for an English reader in this book will be found in the views of Count George on the recent changes in the political relations of Germany, Italy and France.

No man of sense can fail to be struck with the changes which have come upon Europe in the last ten years. During that short period two nations have been made, and the political centre of gravity has been removed from Paris to Berlin. In fact, we have a new Europe, to which old statesmen find it hard to reconcile their souls. Most of all is this the case with men who have been trained in diplomacy as in a trade. Count Münster looks back with wonder on the days when he was taught the rudiments of his art. The first things which a young German preparing himself for public life had to prove that he had made his own were things which appear to us now the last expression of foolishness. He had to get up a profound faith in the divine right of certain families to rule mankind; he had to convince himself that this divine right could only be guarded from assault by devotion to the principles of the Holy Alliance; he had to believe that nations have no rights apart from those of their princes; he had to see that the interests of his country required that Italy should be always weak and divided; he had to stand by the Quadrilateral as a German outlook, and to teach that the best defences of the Rhine were the fortresses built along the Po. Only twenty years ago these were the fundamental rules of German political art; without which, says Count Münster, a young diplomatist would have been thought either a heretic or a fool.

All these rules have been swept away, and a new art of politics is coming into play. The principle of divine right is at best an open question. Nobody now professes to think that the people belong to the princes, in the bad old sense. In some great countries the crown has been put into the ballot-box; and the grace of God has become associated with the popular will. The Holy Alliance is gone; the compact being torn, and the fragments scattered by the hands which signed it. Italy has become a nation; free Germany has found an unexpected ally in Venetia; the four fortresses have received native garrisons; and the great work of Italian independence has been completed by Prussian valour. Every rule in the diplomatic code has been broken through; and, instead of Germany being ruined by the crash, she is now stronger in the face of Europe than she has shown herself since the days of Charlemagne.

It is very hard that in old age a man should have to unlearn the wisdom of his youth; but the logic of fact is hard; and the course of events is seldom arranged by the gods so as to save the credit of this respectable and decorous craft.

The New Germany made by Count Bismarck, though apt to appear strange and clumsy in English eyes, is a model of symmetry and simplicity when compared with the Germany to which Count Münster was born. This North German Confederation (which our people insist on calling Prussia) consists of twenty-one sovereign states. The war of 1866 put an end to three dynasties and one free city: Hanover, Hesse-Cassel, Nassau and Frankfurt. Before the war, there were twenty-five states lying north of the Main: there are now twenty-one; and some happy day—may it be nigh at hand!—the twenty will have to go, and one North German kingdom fill the map from Memel to Coblenz. But the Germany of Bismarck is a simple thing compared with the Germany of Stein. When the Sans Culottes crossed the Rhine to spread French ideas among the Teutons, Germany consisted of 318 sovereign states. The Germans were much in love with their tiny capitals and toy princes. Then, it used to be said that the first thought in a German heart was for his prince, and that the feeling of loyalty was so strong in the land that if he could have found the means every individual citizen would have liked to keep a king of his own. These three hundred and odd princes and princelets were of many kinds: kings, electors, prince-bishops, abbots; some were priests, some were nuns; others were free lances, freebooters, and soldiers of fortune generally. Over all stood the Kaiser, with scarcely any power over his turbulent lieges, and always confronted by the one quick, progressive and ambitious power in the north, that Protestant Prussia, which, though not originally a German province, had got a footing in the empire through Brandenburg and Juliers, and aspired to the absolute command of Germany. It is a great thing to have swept away, in the course of one lifetime, nearly three hundred princelets from the centre of Europe, and those who are eager for a united Germany with a single Parliament should recollect with thanks how much has been done in a single generation. It is well for Germany that the changes made in her internal condition shall be safe; and in order that they shall be free from risk of appeal, it is perhaps wise to conduct them in a conservative spirit.

Count Münster's case supplies us with a good personal illustration of the progress of unitary ideas. If any man was likely to dispute the advent of a new order of things in North Germany, he was likely. He was by birth a Hanoverian noble, and Hanover has been the first kingdom called upon to sacrifice itself for the common good. He was a Tory, and the German Tories were all in favour of what are called legitimate lines. He was a diplomatist, and diplomatists are by habits of thought opposed to the changes brought about by war. His family was a courtly one, in daily contact with the royal princes, and naturally loth to put its special advantages in peril through any misfortune to the reigning house. Add, on the Count's side, a general distaste for the rough military bearing of Prussian public servants, with a strong impression, partly proved by facts, that the victors look upon the conquered provinces as so much spoil, and we have ample grounds for expecting to find in Count Münster a fierce and lasting enemy of annexation. Yet we find that all these sentiments have been put aside. The Count grieves, indeed, with a tender melancholy, over the fallen house of Guelph; but he does not dream that the fall can be retrieved and the line restored. Indeed, so strong appear to be Count Münster's convictions of the strength

and hope which the new state of things has given to Germany, that we doubt whether, if he had the power, he would prefer his king to his country, and bring back the blind prince to Herrenhausen.

Count Münster describes the old German Bund, not without many a touch of quiet scorn, as utterly impotent for good. For a few years after the Peace of Paris, the people of Germany paid little attention to politics. They were suffering greatly from the war, and from two or three bad harvests which came after the war; hence they were given to feeding pigs, to dressing vines and felling timber, rather than to debating public laws and clamouring for a wider liberty of thought. In the small States, such as Weimar, there was a little intellectual fire; and under the wise Saxon princes, the people enjoyed some freedom of thought and life. In these tiny States, the press was not kept down so closely as in Berlin and Vienna. In Prussia, as well as in Austria, the returning princes utterly forgot the pledges they had made when the nation flew to arms. But there was some difference between the northern and the eastern powers. In Prussia the spirit was less despotic than the form; while in Austria it would have been hard to say whether the form of tyranny was more hateful than the spirit. Prussia, at the worst, was always an armed nation: Austria was an army without a nation. The court of the first country might be very despotic, as it was under Frederick and his father; the court of the second country might be comparatively mild, as it was under Maria Theresa and Joseph the Second; but the Prussian princes could not be recklessly cruel, still less anti-national in aim, as the imperial Austrian princes often were. Prussia had no foreign prelate to consider when she was either signing a treaty or promulgating a law. She had no Italian interests to check her hand on the Rhine; she had no Magyar and Croatian subjects to mould her policy in the Bund. Prussia was always free (or nearly free) to take a German view of every question that arose; and the twenty-five States beyond the Main came gradually to see that, in relation to many things, her interests and their interests must be one and the same. The drawback of Prussia was the Polish province; which, in a moment of weakness, and contrary to her true policy, she had been persuaded to accept. Posen was, and still is, to her a fatal gift; a gift like Venice to Austria; a gift which deprived her of many sympathies in Europe, which steals from her many votes in Germany, which creates for her many enemies in France. It is a real loss of power; and her nobler efforts will probably take ere long the direction of restoring that fatal province to the Poles.

Yet, in spite of this great drawback to her power and popularity, Prussia could not help standing in front—even before she stood at the head—of free and industrial Germany. She had scarcely any views beyond the Fatherland. She kept herself wonderfully free from foreign troubles. She would say nothing to the Eastern question. She would not meddle with America. She washed her hands of Spain, and gave little beyond her good wishes to the Spanish republics. Even in Italy—to which German statesmen paid a ludicrous amount of attention—she held her hands. She was willing to find friends, not to procure allies. The whole people being armed, she felt herself strong; and she was, in fact, strong beyond her size and the number of her souls. But her people were busy and pacific, ready to fight with a stout heart if fight they must, but averse to war for the sake of war; wanting nothing from their

neighbours but the right to buy and sell; making roads, bridging streams, clearing forests, rearing horses, building mills; being a people prone to trade and handicraft, like their English cousins, to whom they were always looking for sympathy and example. The contrast between North and South was very striking. Count Münster tells us that in his early time "there was scarcely one beer-house in the whole of North Germany." Those dens of infamy were brought in from Bavaria and the South about 1840. In such a broad statement there must be some error; yet the statement would hardly be made by a Hanoverian noble, in a book written for German readers, unless it told some part of the truth. On the whole, it is clear that the North was industrial, the South military. While Austria was wasting her wealth and pledging her credit to choke Verona, Venice and Milan with Magyar and Bohemian troops, Prussia was filling the valleys of Aachen with looms, and the cities of Elberfeld, Barmen and Crefeld with forges and glassworks. While the Kaiser was plunging into hopeless debt, his rival was filling his coffers with coin.

Thus, all the facts which act on men—apart from historical sentiment—wrought in favour of Prussia. One state was bankrupt, the other rich. One was mixed in blood, the other almost pure. Austria was Catholic, and a majority of the German people have no sympathy with Rome. Prussia was free from all alien ties; and her Court was so conspicuously Lutheran that the Prussian military power was commonly described as the Sword of the Reformation. The basis of Austrian power was a great army, separated by its origin, drill and spirit from the people, whom it awed and kept down. The basis of Prussian power was a great army, identified in its origin, drill and spirit with the people, from which it was drawn and into the ranks of which it returned from day to day. In Vienna the interests of Germany were constantly sacrificed for imperial objects; for the sake of influence in the Two Sicilies, and at the Court of Czerni George. No statesmen of Berlin were tempted into wasting blood and treasure on foreign schemes. They did not mind being called provincial, and hearing their patriotism described as narrow. They kept their own course, made money, paid their debts, invented new arms, and gave daily attention to their drill. Whatever else Prussia may be called, nobody can say she was not Prussian first and last.

It was a necessity of the political situation that Austria and Prussia should live in perpetual conflict with each other for the leadership in Germany. That conflict had been waging since the Middle Ages; going on long before Prussia had a name in politics; and still longer before the Duchy of Austria had a Kaiser of her own. The fight was not really between a province in the north and a province in the south, but between the Old Germany and the New; between the Holy Roman Empire and the coming Teutonic Reich. The first was feudal, catholic, and military; the second promised to be free, reformed, industrial. In the main, they have always kept to these original lines. Law, right, inheritance were with the one; hope, energy, ambition with the other. One had the consecration of a long and glorious past, a vast treasury of proved canons, of prescriptive authority, and of accumulated traditions. The other had only youth. But from the first it was only a question of how long the Holy Roman Empire could hold its ground. That it could stay the growth of a free Germany was not to be imagined. Prussia came into being as an answer to the great political need of modern times; that is to say, as a successor

to the Middle Age foolery and weakness of the Holy Roman Empire.

The Hapsburg princes could not help their fate, and they are cast forth out of Germany, not by an accidental defeat, but by the force of a constant law. They had become Cæsars—Cæsars of the Middle Ages and of the Church; and with the last remnants of Roman sway beyond the Alps, they have been stripped of their faded grandeur and their tinsel crown. These northern Cæsars lost the game when they supported Rome against Germany at the Diet of Worms and in the Thirty Years' War. It is not clear that they could have saved themselves even then. They were part of the feudal and clerical system which had its centre in Rome. They could hardly have become Reformers without ceasing to be Cæsars. Making the choice of fate, they put themselves on the losing side, and the crown passed over invisibly to the Saxon princes of the new era—to the upright John of Saxony and the downright George of Brandenburg. Prussia had to wait a long time; she had to live and grow strong, even as the free spirit of the North which she represented had to live and grow strong. But the years as they went past fought for her. The Cæsars were bound to Rome, and from generation to generation Rome grew weaker as a political power. Italy was a constant drain on the empire; to which it contributed little in return, except a series of quarrels with the French.

When the time came for the final tussle, a few days sufficed to clear the ground. Prussia was a great fact, Austria a big phantom. The disappearance of the imperial hosts was like the melting of an Alpine cloud. Many persons were surprised by the event; most of all those classes which fancy they monopolize political knowledge. Louis Napoleon was caught; our own Horse Guards were overthrown. Nearly all the embassies in Europe reckoned on a military promenade of the Austrians to Berlin. Count Münster tells us how this important error came about. The Austrians have always piqued themselves on their diplomacy; on the power of deceiving friend and foe: to which end they teach their young men to dance, their young women to smile. They are full of sweet little tricks and manners. They please in society, and they find people believe in them because they have the art of bowing and smiling in perfection. Hence, before the war broke out, they had the ear of everybody in society; of every man and woman in club and court; and they were able to persuade the upper classes in every part of Europe that their own army was stronger, braver, better equipped, than that of their enemy. The Prussians, on the contrary, have always been poor at such work. Their genius was against parade and deceit. They were content to be strong, and to say little about their strength. They were rather short and quick in manner. They despised the small graces of society, and grimly smiled and smoked when told they were hardly better than boors. Add to all these things that they were slow to quarrel, and patient to endure rebuffs from the imperious South, and enough has been said to account for the wild errors of judgment into which our ruling classes were led.

So soon as the present King—then Prince of Prussia—came into power as Regent of the kingdom, the conflict began. A new ministry introduced the New Era—an era of unity and nationality. The people were called into council, and a great reform was made in the army. Unhappily, the Prince Regent could not explain his purposes; the people misconceived him; and the quarrels between Crown and Parliament sadly puzzled spectators at a distance, who

could not understand what they called the degrading patience of the popular representatives. After Bismarck came into office, the confusion seemed to grow darker daily—but then it only seemed; for the real life of the nation was in the army, in the armed people, not in the new paper constitution, for which nobody cared very much.

Two great societies were now formed, with a view to helping forward two ideas—the National Society and the Great German Association. The first had a simple programme, to which they clung like bulldogs. They wanted to chase the Kaiser out of Germany, to abolish the Middle Ages, and to form a free confederation, with Prussia in the front. The Great German Association wanted a fatherland which should include all the parts. They thought the Kaiser a necessity; they looked back with regret to the Holy Roman Empire, and worshipped, in a vague, sentimental way, the princes of their old imperial line. In effect, these two associations were the Prussian party and the Austrian party. Von der Pfordten, the metaphysical minister of Bavaria, took up a third idea—that of the Triad, in which system Munich was to become a real capital of South Germany, equal in importance to Berlin in the north, to Vienna in the east. Bismarck afterwards made good use of Von der Pfordten's Triad. The republicans made a fourth party, which Count Münster tells us was strong in the Hanse Towns, in the Rhine districts, and wherever there was much communication with America. Still, the Prussian party and the Austrian party may be said to have divided Germany in the main between them; and men who drew their knowledge from safer sources than clubs and drawing-rooms never felt any doubt as to which would prove the stronger side.

Count Münster is of opinion that the greatest blunder ever made by Austrian statesmen was the summons for a meeting of German princes in 1863. The strife was nearing; and as Bismarck openly stated that the object of his policy was to drive Austria out of Germany, the imperial Court tried to steal a march on its vigilant adversary by forming a Bund from which Prussia should be excluded. In this course they were fully justified, had they been strong enough to pursue it to the end. But they were silly enough to insult the King of Prussia, without being able to disarm him. To humiliate Prussia was the favourite policy of Schönbrunn. "We must degrade her, ere we destroy her," said the imperial minister. Then came the answer of Count Bismarck to the Austrian pageant in Frankfurt:—an appeal from the princes and courtiers to a free Parliament of the whole German people, elected by Universal Suffrage and Vote by Ballot! This word took away the breath of German conservatives, hitherto the close friends and staunch supporters of the Count. Then followed the master-stroke of the Italian treaty, by which Bismarck broke for ever with the traditional policy of the Holy Roman Empire. The battle—in effect—was already won.

Count Münster, as a Tory among Tories, looks back to the past with some regret, but he does not wish the work of Bismarck to be undone.

He recommends the King of Prussia to assume the imperial crown; in the belief that such a course would bring greater unity into the fatherland. The better opinion is, we think, that the King should do nothing of the kind. Names are things, and a new kaiser would be apt to fall back upon the ancient models. Now, the last thing that Germany wants is a revival of the Middle Ages. King of Germany, if you like. King is a German word, and expresses a



fine idea. We want no more emperors. Let the bastard Latin races set up Caesars if they like them; but let the new Germany keep to the lines of her own national life.

"*Con Amore*"; or, *Critical Chapters*. By Justin McCarthy. (Tinsley Brothers.)

THE essays in this book have appeared in quarterly reviews and monthly magazines, where they made some mark in their time, and whence they are worthily reprinted. Mr. McCarthy is a critic of much insight; a clear thinker and a clear writer. Most of his essays deal with foreign literature; Voltaire, Goethe, Schiller, Béranger, Freiligrath, Münger and Victor Hugo being his chief subjects. But we fear that in his choice of such subjects, Mr. McCarthy has forgotten the character of his audience. He writes too manifestly for people who possess his own familiarity with foreign books, but who have read without reflecting. This seems to us a mistake for so just a thinker. It is not likely that any one who has read all Schiller's works and all Béranger's lyrics, and whose knowledge of them is so complete that the bare mention of their title and of their main features brings them back to his mind, will have a mere unreasoning admiration for them. On the other hand, those who have not this knowledge will feel more impressed than instructed by some of Mr. McCarthy's passing allusions to a strange literature. We think this the more to be regretted from the fact that Mr. McCarthy writes with unusual freshness, and that there is an absence of conventionality in him which is not always found in those who criticize foreign books. Many of these are dependent on their English predecessors; others, when they give a foreign writer a passport, merely append their *visa* to the one issued in his own country. In almost every instance—less than usual in the case of Münger—Mr. McCarthy says something that will be new to both Englishmen and foreigners. After all that has been written about Goethe, the few lines (far too few, in our judgment) devoted to him in the essay dealing with the translation of his poems and ballads, have a decided originality. Yet this very essay may be taken as illustrating the fault we have found already. Mr. McCarthy is too much given to trusting to the good taste of his readers. He picks out passages for praise or blame, but does not justify the application of either.

The paper on Voltaire's romances, with which the book opens, is indeed wholly free from this error. It shows a much stronger critical grasp, a much sounder method of critical treatment, than most of the other essays. In those, if Mr. McCarthy wants anything, it is not thought or insight, but power. He does not bring his views home to the general reader. He argues with minds of his own order and of no less than his own cultivation. But the Voltaire paper is of a different stamp. It touches as briefly and as summarily as possible on the works which men talk of but do not read, and enters with sufficient detail into those which many read, and all who read enjoy. The view taken of Voltaire's character is so thoroughly opposed to the popular view, and the real traits of his character are brought out so pointedly, that to many readers the essay will be akin to a revelation. It is not very long since Dr. Cumming talked of Voltaire as not merely an atheist, but an antitheist. Mr. McCarthy justly stigmatizes the milder form of this theory as an unspeakable absurdity. But there are many degrees of error in the popular view; and when men are driven from one they take temporary refuge in the next, waiting for the first chance of returning. We must, therefore, refer our readers to Mr. McCarthy's

portrait of Voltaire, so that at all future times they may have a clear and consistent theory to oppose to a bundle of varying fallacies.

While we are grateful to Mr. McCarthy for this admirable essay, we regret that he has not always attained the same standard. Yet it is possible that the excellence of his first paper has made us unjust to those exercises which follow it. Hearing the works of modern German and French writers freely discussed, and finding that Voltaire was merely a name, Mr. McCarthy may have thought that society would deem it an impertinence if Schiller and Béranger were put on a par with the typical scoffer of the last century. If this be the case, society is justly punished.

*Smoke: a Novel*. By J. S. Turgeneff. (Moscow, Salvief Brothers.)

THE effects produced by 'Smoke' in Russian society are another illustration of the case of that veteran cudgel-player who "let no one beat him but his own son." On no other principle can we account for the already great and ever-increasing popularity, among its very victims, of a book which dissects every foible of the Russian character with a power which unites the skill of the surgeon with the vigour of the executioner.

M. Turgeneff's long residence abroad has blunted his sympathies while enlarging his scope of observation; and the marked difference between the tone of his early works and that of the one now before us bears full testimony to the magnitude of the change. Then he corrected like a father; now he smites like a destroyer. The placing of the scene at Baden-Baden, with its many-twinkling concourse of Eastern and Western nations, its ever-varying programme of amusements, and light rippling surface of fashionable frivolity tinged with a darker hue by the resistless under-current of high play, has opened a wide field for the exercise of his peculiar talent—the rapid successive survey of a number of characters, seizing the salient feature of each, and in a few bitter and well-chosen words branding his victims ineffaceably. The actual novel commences with the second chapter, the first being merely a gallery of brilliant and malicious photographs, in poses of studied distortion. "There," says our terrible cicerone, "is the fat showily-dressed landowner from Tambov, leaning half-across the roulette-table, and with thick-veined perspiring hands heaping gold pieces upon the squares in such a way as to ensure his gaining nothing even in case of success; and the Prince Koko, who, when at Paris, observed so gracefully in the very presence of the Czar, 'Madame, le principe de la propriété est profondément ébranlé en Russie,' and Count H., the incomparable dilettante, that 'musician full of soul' who rehearses canzonets so divinely, and in reality does not know one note from another; and Prince U., the friend of religion and of the people, who, during the blessed epoch of the farming of public taxes, made a large fortune by the sale of corn-brandy adulterated with thorn-apple; and the brilliant General O., who subjugated the Lord knows what country, and reduced to obedience the Lord knows what people, and who, notwithstanding, never knows where to put himself, nor how to behave; and Mr. R., that diverting obesity who thinks himself a very fragile and very intellectual man, being in reality sturdy as an ox and stupid as a post. This same Mr. R. is one of the few men of our day who uphold the fashions of 1840, and keep up the good old customs of interrupting conversation by a loud yawn, staring fixedly at one's

own finger-nails, laughing in any one's face, &c. There too are diplomatists, aces of the European pack, who imagine that the Golden Bull was edited by the Pope, and that the English 'poor-tax' (*sic*) is an impost upon beggars; and young Petersburg lions with their hair exquisitely parted at the back, and dressed in the height of the London fashion; and Countess Sch—, the well-known legislatrix of *haut ton*, surnamed by slanderous tongues 'Queen of Wasps' and 'Medusa in a cap'; and Princess Babette, in whose arms Chopin died (it is computed that there are in Europe a thousand ladies in whose arms he breathed his last); and Princess Annette, who would have surpassed all, had there not peered at times through her polish (like a scent of cabbage through the finest amber) the manners of the genuine country washerwoman; and Princess Pachette, whose husband once took it into his head to knock down a city inspector and steal 20,000 roubles (2,800*l.*). Let us leave them, these charming ladies, in their marvellously costly and tasteless apparel; and may Heaven send them some deliverance from the *ennui* which weighs them down!"

The plot is sufficiently simple, serving (as is usual with M. Turgeneff) to develop the characters rather than to be developed by them. Litvinoff, the hero of the story, a young man of fortune, travels for several years in order to study the various methods of farming, and thereby qualify himself for the management of his estate. When we fall in with him at Baden-Baden, whither he has gone to meet his *fiancée* and her aunt, he appears supremely fortunate. Young, handsome, rich, well-educated, engaged to a very charming young lady, Litvinoff may consider himself uncommonly well off. It is at this point that (like a ghostly shadow across the sunlight) glides in the powerfully-told episode upon which turns the latter part of the story. It appears that our hero, during his University career at Moscow, had formed an attachment to a certain Irena Ocinn, a young lady of noble but miserably impoverished family. After a series of capricious evasions, she has confessed a return of his affection, and he considers himself perfectly happy, when one day her father announces to him that a Court ball is about to be given, and that "his daughter is at length to dazzle the eyes of the world." The scene which follows is very striking. Seized with an undefined foreboding of evil, Irena proposes to give up the anticipated pleasure and remain at home; but her lover, whom she has capriciously forbidden to attend her, remonstrates, and she finally consents to go, saying gloomily, "Remember, you persuaded me!" Our readers will guess the result. Irena, dazzled by the universal admiration which she excites, is carried away by the sudden and violent awakening of her long-dormant passion for distinction; she closes eagerly with the offer of a wealthy uncle, who now proposes to adopt her, though he has hitherto utterly neglected her family; and departs for St. Petersburg, leaving a short, almost savage letter of farewell to her lover, whose despair at her desertion of him is gradually soothed by time and trouble, till the announcement of her marriage affects him merely like an ordinary piece of intelligence. But one evening, on returning to his rooms at Baden-Baden, he finds on his table a bouquet of heliotropes, exactly similar to that which he had given to Irena on the memorable evening of the ball; and an instinctive conviction assures him that his lost love is indeed near him again. His instinct is only too true; the next morning, while exploring the old château above the town, he falls in with Irena (now Madame Ratimiroff) attended by her husband. There is something at once

touching and terrible in the vivid description of Litvinoff's walk towards the château—the light step, joyous face, and bounding sense of health and vigour of this man who is about to stand once more face to face with the great agony of his life—a favourite theme with M. Turgeneff, who is almost Sophoclean in his perpetual choice of the happiest moment of life for the sudden burst of crushing and irrevocable doom. Litvinoff, foreseeing danger to himself from this sudden re-awakening of former associations, purposely avoids Irena for several days after this rencontre, but is at length persuaded by a mutual friend to be present at a *conversazione* at her house. This brings matters to a crisis. General Ratimiroff, one of those specimens of dignified uselessness with which Russian society abounds, for the first time in his life manifests some emotion on remarking the evident though unspoken sympathy between his wife and Litvinoff; and when left alone after the departure of his guests, “gazes around with a fierce hungry look, like a wild beast tracking its prey”—a look which may well justify the presentiment of coming evil that from this point seems to darken over the whole narrative. Litvinoff, whose eyes are now fully open to the state of his own feelings, revolts from the foul treachery towards his betrothed into which he has well-nigh been hurried, and determines to quit Baden-Baden at once. His subsequent interview with Irena is a masterpiece of tragic effect, without the smallest alloy of “sensational”; but when we find him at its close, consenting to see her once more before his departure, we may well fear that all is lost. The farewell meeting is over—his arrangements are complete—and with Irena’s “I love you” still ringing in his ears, he is about to fly—when a letter reaches him from his *fiancée*, fixing the following day for her arrival at Baden-Baden. This unexpected obstacle is accepted by the sombre fatalism of Litvinoff as the fiat of destiny; and he resigns himself passively to his on-rushing fate. The next morning he meets his betrothed. In the whole book there is nothing more touching than the happy unconsciousness with which the innocent and confiding girl converses with the lover who has already betrayed her, and admires the spot which is to be the sepulchre of her happiness. But this cannot last. Litvinoff, frenzied by the twofold torment of guilty love and unavailing remorse, betrays his fatal secret; and his betrothed, after bidding him a gentle and compassionate adieu, in a scene which it is difficult to read with composure, departs for ever. Everything now slopes downward to the catastrophe. In vain do circumstances themselves oppose Litvinoff’s infatuation; in vain does his intimate friend, a former victim of Irena’s witcheries, recount his own fearful experiences; the victim goes straight to his doom. He conceals a secret flight with Irena, who is now ready to forsake all for him; and at length the prize for which he has risked so much appears his own—when, at the last moment, Irena’s courage fails, and she writes to announce her change of purpose, and implore his forgiveness. Stunned by this last blow, and overwhelmed with the sense of all that he has vainly sacrificed, Litvinoff flies from the scene of his misfortune, and reaches his home in Russia just in time to close the eyes of his father. For some time after this, he lives the “set grey life” of a being without hope or ambition, mechanically discharging his proprietary duties, without a thought of the past or a wish for the future—a picture executed with all the habitual power and intensity of an artist whose genius shows itself most in depicting the frozen and desolate regions of the moral world. At

length the information, dropped by a casual visitor, that his betrothed is now living within a day’s journey of him, rouses Litvinoff from his torpor with the hope that happiness may yet be in store for him; he hastens to throw himself at her feet, obtains the forgiveness which he had hardly dared to hope for—and disappears from the scene in the full enjoyment of that tranquil felicity which he had so long sought in vain.

We can scarcely hope that this hasty analysis of M. Turgeneff’s work will convey to our readers the same deep impression of his powers which its perusal has left upon ourselves. The character of Irena alone, with its stormy passions, its strangely-mixed display of deep womanly tenderness and cool systematic cruelty, and the subtle aroma of feminine grace and beauty artfully cast around it, would of itself be sufficient to attract universal attention. Over every phase of her career lowers a tragic grandeur hitherto wanting in M. Turgeneff’s heroines; and it is not without a touch of pity that we take leave of the proud and beautiful woman in her joyless home at St. Petersburg, with the tinsel of second-rate luxury for her consolation, the aimless whirl of fashionable dissipation for her employment, and the innuendoes of toothless scandal-mongers for her epitaph. Nor are the minor personages less ably drawn. Voroshiloff, the brilliant, superficial talker, dabbler in all sciences and master of none,—Bambareff, the Russian Harold Skimpole, always in debt, always smiling, and always in ecstasies about something,—Gubareff, the Jupiter of a small coterie, enthroned on his own toy Olympus, and listening delightedly to his own minor-theatre thunder,—form a matchless group. Capitolina Schestoff, the aunt of Litvinoff’s betrothed, is the very picture of a cheery, garrulous, fussy old lady. The description of the Ocinin household at Moscow, “with a mosaic pavement before their door and green lions over the gate, and hardly making both ends meet by running in debt to the grocer and sitting without candle or fire in January,” reminds us of some of the best passages in Thackeray, whom, indeed, M. Turgeneff strongly resembles, both in style and personal appearance. But it is in the character of Potougin, Litvinoff’s friend and counsellor, that the author’s peculiar views find most appropriate vent. The calm, self-possessed, admonitory cynic, trampling on social vices and absurdities with a grand and massive contempt which at times rises almost to the dignity of prophecy, stands before us a living impersonation of the long series of works which record the protest of the greatest of Russian novelists against the system from which he has exiled himself. ‘Smoke’ is a work well worthy of a translator.

*Catalogue of Scientific Papers.* (1800–1863.) Compiled and published by the Royal Society of London. Vol. I. (Eyre & Spottiswoode.)

The sciences are breaking down under their own weight. The mass of publications containing original investigation has increased so much, and is increasing so much faster, that it is utterly impossible for any man to have a complete knowledge of what has been done, even in his own branch. Take out one great subject, say mathematics; restrict it in series, say pure mathematics; cut it down in time, say recent; select one very prominent part, say the canons of algebra and laws of curves which are exciting so much attention at the Mathematical Society. Pick out four of the mathematicians there who are most conspicuous in these offshoots, all professors, say Cayley,

Hirst, Smith, Sylvester. Present a new and remarkable theorem, and ask whether it has ever been given before. If it be already in print, some of them at least will most likely know it: but if it be really new, no one will venture to be positive on the negative. There is not one of them who will answer for all Europe, and for ten years.

Those who are not aware of the state of things go with confidence to men of name with the question whether a little matter, even of arrangement of processes, be original or not. And more than this, every man of scientific knowledge will be thought to be well up in all science. An engineer who can use mathematics will be questioned about the novelty of a point of pure algebra: and a mathematician who never wrote on any part of mechanics will be asked to say, off-hand, whether a method of constructing an arch be new; and well if he be not requested to say at once yes or no to the safety of the plan. The late Dean Peacock used to tell a story which is no very great exaggeration of the breadth of knowledge given to inquirers. Looking round his lecture-room at Cambridge upon the performances of his students, he said to one of them, You have forgotten to add the logarithm of 2; and he took the pen and wrote it in, 3010300. The young man looked up with wondering eye, and said, I suppose, Sir, you know all the logarithms!

Very often the answer is, It may have been given, but I never saw it. This reply may be quite incorrect; no man can answer for what he has forgotten any more than for what he never saw. A certain investigator wrote to the following effect—If this theorem have ever been given, which is more than I know, it is strange it should not have been applied to . . . He had found it himself, and printed it in an elementary work, fifteen years before.

It has long been felt that a catalogue of scientific memoirs is a matter of urgent necessity. A very useful attempt was made by Reuss, who was, we believe, librarian at Göttingen. In sixteen volumes, running through twenty years,—astronomy and mathematics were published in 1804 and 1808,—he gave the principal Transactions, arranged in order of subjects, with alphabetical indexes of authors’ names. A suggestion made in 1855 by Dr. Joseph Henry, of the Smithsonian Institution, for the formation of a general catalogue, was favourably received by the British Association. Some communications, with a view to co-operation, took place between the Association and the Royal Society, but no joint action was agreed upon. In 1858, the Royal Society resolved upon making the attempt alone. In 1864, the manuscript was so far advanced that the question of printing arose: at first nothing more was thought of than a manuscript catalogue for the Society’s own use. The Government acceded to a proposal that the printing should be at the public expense, the copies left after such donations as should be agreed upon to be sold at such a price as would defray the cost. We have before us the first volume, in something more than a thousand large quarto pages, containing what the back of the book describes as A—CLU: and a *clue* it is. It must be remembered that A, B, C are very heavy letters in a biographical index; and will probably contain nearly a quarter of the work. As has been said, sarcastically, that the reason why these letters make so large a fraction of encyclopædias is that the plan is contracted as the volumes accumulate and publishers get tired. Old Troughton used to propose that some works of alphabetical reference should be written backwards, Z, Y, X, &c., in order to

secure, fullness of flags, the pre much is, A, I, A r number very f to nam prised baked hundr Arau ‘Voort roughl the Ca far fro tered i year v a cora the ha who v living of oth The are ve We c which ‘A’ 127 st in the to 185 ‘B’ verte (Trans 480. ‘B’ de l’as pp. 28 604–6 This precis The hardl duly i we ca which ‘T’ sidered be for as De be ex our la The Catal prov crack prod ‘Ac’ (Aug care corre Th 258, Biot Brew who Chal comm scienc of h scienc enou life, Of th speak from noti E year sever he v



secure, between different works, an average fullness of information. There is no such power of flagging, as the letters go on, in a work like the present; and the proportion will be pretty much the same as in the encyclopedias; that is, A, B, C, nearly a quarter of the whole.

A reader may very likely think that the number of serials to be catalogued is not very great. He would perhaps be puzzled to name four-and-twenty; he will then be surprised to hear that the number of blackbirds baked in this scientific pie is about *fourteen hundred*. The list of the periodicals, from the Aarau 'Archiv der Medicin' to the Zwolle 'Vooruitgang,' fills sixty-six pages. Looking roughly at the number of entries in a page of the Catalogue, we surmise that there will be not far from 200,000 scientific communications registered in the whole work, being 2,500 for each year which is contained in 1800-1863. What a coral-island science will be! and it is only the hard substratum that we have here. Those who would know all about the soil and its living products will need to look into a host of other works, far above 1,400 in number.

The rules for construction of the Catalogue are very simple, and almost explain themselves. We copy a few of the titles, taking the last which occur under the names we give.—

"Airy, George Biddell. 143. First analysis of 127 storms, registered by the magnetic instruments in the Royal Observatory, Greenwich, from 1841 to 1857. Phil. Trans. 1863, pp. 617-648."

"Berzelius, John Jacob. 258. Sur la découverte de l'acide lactique dans l'économie animale. (Transl.) Journ. de Pharm. XIII., 1848, pp. 477-480. Phil. Mag. XXXIII., 1848, pp. 128-133."

"Biot, Jean Baptist, 302. Précis de l'histoire de l'Astronomie Chinoise. Journ. des Savans, 1861, pp. 234, 295, 325-342, 420-436, 468-480, 573-584, 604-622."

This will give an idea of the sufficiency and precision of the detail.

The rules of construction are such as can hardly fail to lead to facility and accuracy, if duly attended to. There is but one in which we can pick a hole, or rather allude to a hole which has been picked. As follows:—

"The prefixes *D', Da, Dal, De, &c.* are not considered as part of the name; thus De Cagnoli will be found under Cagnoli. . . English names, such as De Morgan, De la Beche, Van Mildert, are to be excepted, the prefixes having no signification in our language."

This rule was adopted in the British Museum Catalogue; and it was the only one which was proved before the Royal Commission to have cracked in the using. The following entry was produced from the printed volume of letter A: "*Academies &c. Soc. Diff. Usef. Kn. Morgan* (Augustus de), Mathematics, vol. I." Great care will be required to make this rule act correctly.

The three authors selected are men of 143, 258, 302 communications; and Berzelius and Biot will be found also in the last century. Brewster numbers 299 in this century; Cauchy, who belonged entirely to this century, 478; Challis, 190; Cayley, 308. Many of these communications are of few words: but in pure science a few words may represent a week of hard thought. Unquestionably the man of science is a steady worker: but it is likely enough that no one will ever rival Euler in long life, perseverance, and amount of publication. Of the value of the results we cannot sufficiently speak: we take the substance of a paragraph from the *Notes and Queries*, which may give a notion of their quantity.

Euler's life, beginning from 1736, his first year of rapid production, is a period of forty-seven years, during the last seventeen of which he was totally blind, and throughout the whole

of which he suffered from the consequences of a fever which had deprived him of an eye. He was not secluded from the world; he married a second wife, and was the father of thirteen children. His life was not exempt from those calamities which interrupt the course of study. Ten children and twelve grandchildren died before him; his house was set on fire and wholly burnt; and an attempt to restore his sight by couching led to an illness which nearly ended his days. He was fond of conversation, of the society of his family, and of music: and was, throughout the whole of his career, attached to the court, and at the order, of a royal or imperial patron. So little was there in his manners of apparent unfitness for active life, that in 1730, at twenty-three years old, when it seemed likely that the Academy of St. Petersburg would be dissolved, an admiral offered him a lieutenancy, and promised him speedy promotion. Nevertheless, if his memoirs be counted, and if his separate works (not volumes) be allowed for at the average rate of twenty memoirs each, which is an insufficient rating both as to bulk and matter, the result is as follows. Distribute Euler's work equally through the whole period—which will be no great alteration of the actual fact—and there is for each and every fortnight in forty-seven years, a separate effort of mathematical investigation, digested, arranged, written in Latin, and amplified, often to a tedious extent, by corollaries and scholia. Through all this mass the power of the inventor is almost uniformly distributed, and apparently without effort. There is nothing like this, except this, in the history of discovery: it is the thousand miles in the thousand hours. It may be added that there are manuscripts of Euler's—and not a few—which have not been published, and some which have been published of late years, but are not in the preceding summary.

The cataloguer is the *vates sacer* of these heroes. Without him they are lost in the bulk of periodicals which are not at hand, and often badly indexed; that is, difficult both to find out and to find in. The Royal Society, in its present undertaking, has established a claim of no ordinary kind on the gratitude of all who cultivate science; it has spared their pains, increased their means, and helped them to shape their ends. There is more courage than most readers would think required to look such an undertaking in the face, more energy to set it going, and more industry to carry it through. We are told that a second volume may be expected before the end of the year; and that the whole number is likely to be six.

The great difficulty in all such undertakings is correctness. There is every reason to hope that this has been achieved; but those who know all about it tremble lest the very means used to avoid known sources of error should let in the unknown ones. Stevens says, If you are troubled with a pride of accuracy, and would have it taken completely out of you—*print a Catalogue!*

*Lives of the English Cardinals; including Historical Notices of the Papal Court, from Nicholas Breakspear (Pope Adrian IV.) to Thomas Wolsey, Cardinal Legate.* By Folkestone Williams. 2 vols. (Allen & Co.)

THESE two volumes, exceeding a thousand pages, are the handsome instalment of a series of *Lives of English, Irish and Scottish Cardinals*, hereafter to be concluded. The portion of these biographies now before us contains, besides a history of the Church and Policy of Rome, sketches of the lives of about a score of English cardinals of greater or less celebrity,

with notices of various others who were of no celebrity at all. Mr. Williams has had some difficulties to contend against. The most of his renowned cardinals of English birth have had their stories told already, many of them in great detail, some of them very recently. Of these, therefore, there is nothing very novel to be narrated, and of the obscure dignitaries there is little or nothing worth the telling. Mr. Williams's merit lies in his industry. He is unwearied in collecting and arranging his materials, and he builds them up solidly. He does not aim at effects, or care for picturesqueness. What is called a "popular style" is not Mr. Williams's style. The book is an elaborate work, so elaborate indeed as to induce a weariness in the reader which the industrious author certainly never felt. It is a good, honest work, but heavy; fair in its judgments, but in the expression of them occasionally dull. Compression and condensation would render his book much more useful than it can be in its present diffuse condition. Considering the interest of the lives that are to come, Mr. Williams may profit much by keeping this in mind.

We must add, that elaborate as these volumes are, the author has either rejected valuable material or been ignorant of its existence. With reference to Becket's assassination, Mr. Williams says, "Justice was done on Becket's murderers." He does not state what sort of justice was done upon the archbishop's assailants. The chief of the latter, De Morville and De Tracy, are known to have lived to good old age and in honourable employments. Of the others nothing whatever is known, and fable has the more largely dealt with them. De Morville's daughters made excellent marriages. One of them, Ada, when widow of Lord Egremont, married with Lord de Multon. The present Baron Dacre, whose great ancestor ran off with a descendant of Ada from Warwick Castle, and married her, is the representative of that De Morville, Lord of Burgh on the Sands, who was chief at the onslaught in Canterbury Cathedral. Again, when noticing Jack Cade's rebellion, Mr. Williams ascribes it to "the disturbed state of society caused by social and religious agitation." This is a very safe way of generalizing, but it induces us to think that the author knows nothing of that political and partisan outbreak, and of the especial ends its promoters had in view.

We do not know that we can give a better sample from this full measure than by extracting (with some omissions) Mr. Williams's account of the origin and uses of cardinals. The time of Paschal the First was A.D. 817-824:—

"In the time of Paschal the First, the privilege of electing Popes which had hitherto been exercised by the senators of Rome, was given to a select body of officials, who were constituted for the purpose under the name of 'Cardinals.' They were to be princes of the Church, in dignity to be next the Pontiff, and from them, and by them only, could he be elected. This arrangement was put in force at the death of Paschal, when the cardinal of St. Sabina, by the suffrages of the newly-appointed body, succeeded to the vacancy. Each prelate, on entering upon the cardinalate, assumed the name of a saint, which on commencing his pontificate he changed to another appellation. The cardinal of St. Sabina became Eugenius the Second. But the people of Rome were not easily reconciled to having the elective power taken out of their hands, and sometimes protested against it with success. \* \* There were already in Christendom a hierarchy for every national church,—archbishops, patriarchs, bishops, abbots, priors, spiritual peers of several degrees, with more than the privileges of lay peers; but the new dignity expressed pre-eminence and super-excellence, and could be conferred only by the Supreme Pontiff. This exclusive right, however, was often disputed. The effect of such creation was

to make all ecclesiastical dignitaries dependent on the favour of the court of Rome. It declared to the ambitious churchman that the surest source of promotion must always be found in the Holy See. It announced that the Pope had not only every position of honour and affluence in his gift, but through him alone could be gained the elevation which opened the way to papal sovereignty. The pretensions of the Pontiff to rule the rulers of the world might be, and often was, successfully resisted; but the fact that the temporal power, though it might appoint prelates (with the papal approval), could not appoint cardinals, ultimately exercised a strain upon the loyalty of the subject that neither patriotism nor gratitude could resist. \*\* The cardinals derived an income out of the pontifical revenues; but they added to it by accepting agencies for wealthy persons in other countries who wanted favours from the Pope. Richard of Devizes states that the bishop of Chester, having expelled the monks of Coventry, appropriated a portion of their possessions to certain cardinals of the Apostolic See, appointing them and their canonical successors in the same titles to be canons of the church of Coventry, giving as a reason that if any delay should occur in the Pope's settlement of his causes, he should have retained the whole court in his defence."

Only one Englishman has ever reached the dignity of Pope.—

"This exclusion" (says Mr. Williams) "was carried out in other papal dignities; for instance, in the Sacred College there never was an English interest that could be compared with the German, the French, or the Italian interest. The dignity had become more prized; it was eagerly sought; but of late years it had with rare exceptions been shared by ecclesiastics of the Gallican and Roman Churches. During the seventy years' transportation of the pontifical court to Avignon, the former were preferred; but while the Papacy remained at home, to a much larger extent the latter were favoured. So much was this the case, that the principal Roman families enjoyed something very like a monopoly of the higher dignities. They appear to have furnished popes *ad libitum*, and have become cardinals without end. Whilst the entire English nation were obliged to be content with one pontiff and a dozen or so of Princes of the Church, the Orsini and Colonnese could boast of seven popes and cardinals by scores. The latter dignity had come to be looked upon as peculiarly Italian, and the patrician houses rivalled each other in the number of their members by whom it had been secured. This has made it of profound interest in the literature of the country, where everything in the slightest degree connected with it will be found elaborately detailed. The other pontifical offices were as grudgingly bestowed on Anglican candidates. Robert le Poule was the only English chancellor till the year 1763; and Bosio Bepespear never had a successor of his own nation, either as Camerlengo Prefect or Custodian of Castello San Angelo. We have looked in vain for an Englishman in any other of the principal posts in the papal courts. Under such circumstances, it is not a matter of surprise if English ecclesiastics, knowing the prodigious expense the institution had for ages been to their country, should have become dissatisfied with the infinitesimal share of its advantages they were permitted to receive, notwithstanding the free use of English benefices and dignities by the court of Rome."

These extracts are of particular interest just now, and they are not the only timely passages in Mr. Williams's volumes.

#### NEW NOVELS.

*Foul Play.* By Charles Reade and Dion Boucicault. 3 vols. (Bradbury & Evans.)

'Foul Play' is almost too tame a title for this extraordinary labyrinth of schemes and surprises. We are inclined to re-christen it 'On the Tenter-hooks.' That would equally describe the position of the characters in the book and the feelings of its readers. The very first scene brings us into the midst of the excitement,

which is not to be allayed till the end of the third volume. Messrs. Reade and Boucicault can spare no time for opening descriptions, for laying the groundwork of their plot, for introducing us calmly to the persons of their drama. These persons are thrust upon us one after another as they are wanted. They are sketched in with a free and powerful hand, and they quiver with what looks very much like life. Under other circumstances they might possibly be real, quiet, breathing shapes, needing but a touch to clothe them with flesh and blood. But here they are given up to the exigencies of the plot, and they must spend the three volumes of their life in planning desperate things and then doing them. They are the Ishmaels of fiction, their hand against every one, and every hand against them. At times, the wild tangle of plot and counterplot is too much for our endurance; the jungle rises far above our heads, and we merely hear the buzz of those voices which are whispering their secrets to their confederates. Forgeries upon forgeries, spies upon spies, villains who pass for honest men, and honest men seeming to be villains, double and triple disguises which are detected all at once, superhuman ingenuity combined with the absence of the commonest precautions, make up an atmosphere of their own in which the story moves, and without which the whole would be a mirage of impossibility. This is not the art which conceals art, or that which looks like nature. The book is a marvellous exercise of ingenuity, and that is all. It is a scene where the stage carpenter has triumphed.

Fewer disguises and a little less complication would have produced a more artistic story. We should not have been so much struck by the cleverness of Messrs. Reade and Boucicault, but we could have spoken more highly of their work. As it is, they have given birth to a curiosity, but one which has no life in it. It may be the talk of the season, and so long as it is talked of it will be admired. Every one will remark that, where other novelists have been content to tell how things were done, Messrs. Reade and Boucicault have done the things themselves. We do not mean that they have actually scuttled a ship, for, though their description is vivid, we can remember the trial at the Old Bailey which furnished them with the materials. But instead of giving an account of the forged promissory note, on which the plot turns, they have given us the note itself.

We may compare every stroke and every letter with the genuine handwriting of John and Arthur Wardlaw. Evidently that part of the novel has been written by an expert. We do not know which of the two authors has devoted himself for years to the study of handwriting. Perhaps Mr. Reade was working on this in London while Mr. Boucicault was being wrecked on an unknown island in the Pacific. It may be the other way, for all we can tell, and the guesses we may make at the separate paternity of any one scene may merely show that we have no data to go upon. Yet we should particularly like to know which of the two authors were a collar of rushes, and stood up to his neck in water while making ducks his aerial messengers.

As for giving any idea of the plot, that is quite out of our power. We doubt if any one could take up all the links in their turn, without missing some of them. If we except the original blemish of making Robert Penfold succumb without an effort when he is tried for forgery, there is nothing in the rest of the story that is inconsistent with itself. But then this consistency is gained at the cost of what would be much better. The novelty imparted to the book lies wholly in the incidents. We have

made the acquaintance of all the characters before. They have the stamp of Mr. Reade's old creations too strongly marked upon them. It is true that we see them in a new light, that the vivid flashes thrown upon them bring out other phases, that their circumstances are different. Yet the statues in the Vatican gallery when seen by torchlight are the same as those seen in the daytime, and Mr. Reade's characters are always of the same type, though their shading gives them another surface. The convict in this book is innocent, and the convict in 'Never too late to Mend' was guilty; but Mr. Reade follows the example of the world in treating them too much alike during the period of their sentence. Helen Rolleston, too, reminds us constantly of Mr. Reade's former heroines, whenever there is a chance of getting her in positions analogous to theirs. The secret of this is that Mr. Reade rests exclusively on certain female characteristics, and that there is a sameness in his mode of depicting them. The caprices, the self-devotion, the sudden inspirations, the want of any sustained reasoning power which mark his women recur almost regularly in all his books. His mannerisms of description appear to numb his observing faculties. In this story, too, he is unduly weighted by a super-subtle plot. We say "he," without forgetting that another has a share in the work, and, no doubt, a share in the characters. But these traits of female character are the work of Mr. Reade, whether they are due to his hand or whether the two authors, after becoming experts, detectives, shipwrecked mariners, and diffusers of intelligence over a hundred leagues of ocean, have ended by changing places, bodies, and minds with each other.

The scenes in the island, though they are less credible than the rest of the book, and though they tantalize us by the minuteness of their detail which retards the solution of the chief mystery, are really the part by which the book will be remembered. We turn back to those scenes with some genuine interest after we have sated our curiosity with the triple forgeries of Arthur Wardlaw, and the spies employed by Helen Rolleston to track his spies to their master. Yet it is impossible to enjoy the description of the island when all the while we are longing to get away from it, and we can hardly sympathize with those efforts which, when successful, will merely open a more arduous labour. We have too much before us at once, and the whole work is overloaded. It is the natural result of this that the end should be tame, and that when Arthur Wardlaw ends as one, at least, of Mr. Reade's characters has ended before, we feel that there has been rather a collapse than a *dénouement*.

*Work-a-Day Briers.* By the Author of 'The Two Anastasias.' 3 vols. (Bentley.)

This is a simple but well-conceived story, prettily and unaffectedly told, and one that, without causing a sensational amount of excitement, creates a healthy and legitimate interest, which lasts throughout its perusal. One chief reason of the unflagging attention that is sure to be given by the reader is the fact that the characters and incidents are perfectly natural; and this excellent quality in a modern novel is worthy of special recognition from its extreme rarity. Taking the work as a whole, it is seldom we have the opportunity of reviewing one so free from faults and possessing so large a number of positive merits; and we feel certain that among the author's other excellencies, his easy style of writing, and the care he has displayed in the preparation of his plot, will obtain for him ultimately the popularity he deserves.

'Work-a-Day Briers' is a quaint title, that

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gives no hint as to the kind of story thus designated. The only idea likely to cross the mind of a purchaser would probably be, that he was buying a tale about the labouring classes of the present day; but he would find to his surprise that the chief personages in the novel are of very good position in society, and that the period during which the transactions recorded occurred was the end of the last century. We may mention that there are two distinct love-stories, one of which is sure to gain the admiration and sympathy of the general public. More than this we shall not reveal, as we might be led into giving too much of the narrative, and so, perhaps, deprive many of the pleasure they may anticipate in reading a truly sensible and praiseworthy book.

*Success.* By G. Prole. 3 vols. (Chapman & Hall.)

THE title of this novel challenges some comment, but on the whole the course of the story corresponds with the career of its hero. His anticipations of success are bright; his steps towards realizing it are not always satisfactory; and when it is attained there is nothing in it. Of all this the novel is too faithful a reflexion. It opens well, though in the first volume there are too many signs of inexperience, of views of life having been formed without any practical knowledge. The second volume shows the hero fairly embarked on his voyage, and, while the interest of the novel is no longer so well sustained, recourse is had to rash and somewhat violent expedients. The goal is reached further on, and for the last hundred pages we do not care a pin about either the novel or its characters. This may be typical of success in life: it does not answer to that name in literature; and we cannot think such a consummation has been intended. We may fairly presume that the author of the book is young, and is a lady. In this opinion we are confirmed by the faulty sketch of Oxford life, as well as by the vagueness of the men, and the prominence given to women. The hero seems to be simply a ball in the hands of any woman who chooses to play with him, or rather who happens to be on the spot. After being more or less engaged once, and in a position to be engaged a second time, he snaps an acceptance from a titled young lady who is piqued at another man's coldness, and presses this on to marriage. We are led to suppose that he does this for the sake of his success. It seems to us a complete reversal of his former character. Up to the last moment he wavers between his love for the girl by whom, as he knows, that love is returned, and his love for the titled young lady who, he also knows, loves and is loved by another. It is not from calculation that he wavers, but from the amorous indecision of his character. Yet as soon as he has jumped at the young lady with the title, he is made to abandon everything—love, honour, friendship, happiness—for such a chimera.

The only characters which stand out clearly from the midst of a number of blurred, conventional, or mythical persons, are the three women with whom the hero is successively and simultaneously in love. But these portraits are by no means equal. The first love, Bessie Leigh, is a charming, natural, English girl, who gives the opening scenes the reality of life, and brings in, as it were, the same element whenever she appears again. In the maze of minor characters at Cherwold, in the haze of unutterable dreariness which surrounds the family of Filands, Bessie Leigh is a bright, animated presence. The second love is strikingly sketched at first, but in the later part of the book she is unrecognizable. And the case is much the same

with the third. To the author of 'Success' development of character seems to mean change of character. Both her men and women are cast in a mould. They resemble those statues of the great American sculptor, which, instead of being modelled in yielding clay, are built up of plaster. The result is, that they are not susceptible of the growth which is required in a novel. There is something stiff about them; much as if they had never been children. Whether this arises from the author conceiving each of her characters as a whole, and then giving them their work to do, or from any other cause, cannot be determined by the critic. But it might well be taken into account by the author before she writes another novel. We have no doubt she will write another novel, and the chances are that it will deserve her present title without the drawbacks of her present work.

*The Dower House: a Story.* By Annie Thomas. 3 vols. (Tinsley.)

'The Dower House,' the latest work by Miss Thomas,—she retains that name on the title-page,—is a clever but disagreeable novel. None of the characters take any hold on the reader's sympathy, except perhaps Nellie Burnet, the young sister-in-law. The conversations are one constant flow of jar and jangle and ill-natured speeches—natural, perhaps, in moderation and on occasion, in the best regulated families, but very wearisome to read when they have neither wit nor humour, and are simply ill-natured. There is no generous feeling nor geniality to counterbalance all the littleness and spitefulness which make up the greater portion of the story. Nobody is good-natured and nobody is amusing, or even absurd. There are very few incidents. The book is made up mostly of talk, everybody finding fault with their neighbours. Now, abusing one's own neighbours is all very well, but it soon becomes a bore to listen to the grievances which other people may have against theirs; and the characters in 'The Dower House' bore the reader very much in this respect. In a novel, where we look for amusement, we wish to forget the sordid observations and exhibitions of ill temper which we have to endure more or less in daily life.

The personages in 'The Dower House' lack the charm of geniality; they are all so selfish and hard that the reader feels a sense of degradation in their company. Miss Thomas has evidently bestowed pains on the character of Addie Rouse, but the result is not pleasant. She is cold, composed, and unsympathetic, judging all things and persons by the test of whether they are pleasing or displeasing to herself. She has the gifts of a singer and musician, and yet she is without generosity and without enthusiasm. She has had two disappointments, either of them enough to have swamped her life; she had once possessed a superb voice, and came out as a concert-singer—one of the most promising artists of the day, with a prospect before her of appearing upon the stage of the Italian Opera; suddenly her voice had entirely failed; the cause is indicated—a great sorrow that came upon her at that juncture: the man she loved and was engaged to marry,—an actor named Fane,—was found to have a wife still living; and he was quite aware of the fact. Addie Rouse broke down under the strain upon her. At the time the story commences she has recovered her equanimity, and never speaks of the past. Her position is extremely unpleasant. Her family have gone to live at Hale, a county town, without having any introductions to the neighbouring families; her father is a half-pay officer; her mother is a virago in temper, and a fool in other respects. A slovenly house, an

ill-managed family, poverty, combined with more than the usual or necessary discomforts, are the characteristics of the household. There are two elder daughters as well as a tribe of dirty, disorderly younger children. The two elder girls, Addie and Marian, are remarkably handsome, of a fine blonde type, with an ample endowment of golden hair, and lovely blue eyes. Mrs. Burnet is the great lady of the neighbourhood. She presides over a stately, well-ordered mansion, called Hale Place; she has two sons and two daughters. The eldest son, a good-looking, dull country squire, falls in love with Addie, proposes to her, and is accepted. He is considered the richest match in all the country. The announcement of his engagement is a bitter disappointment to his mother, who has all along ignored the Rouse family, and disapproved of the two young ladies when she saw them at the public balls. A good scope for humour and some fun was offered in the collision of the two mothers-in-law; but there is a total absence of everything but bad temper throughout the story. Old Mrs. Burnet's lamentations at having to leave Hale Place and take up her abode in the Dower House—a remarkably pretty place of the kind—are bitter, but dull. Addie takes her translation to the splendours of Hale Place with perfect equanimity; indeed, she is rather bored than otherwise; she is cold, and, if not heartless, she is at any rate entirely without interest in everybody and everything around her. She puts aside her mother-in-law and her mother-in-law's suggestions with a sweetly-graceful manner and the long, artificial smile which disfigures her features by drawing the lips from the teeth, or with what is characterized as her "well-known sneer." She nourishes a deep regret for the career that was spoiled, and carefully conceals from her husband not only her previous engagement to Fane, but that she was formerly a public singer, fearing, as she owns, that it would make old Mrs. Burnet despise her still more; for though she treats her husband's family with well simulated indifference, she dreads them, and bears malice in her heart, telling her husband bitterly long afterwards that she "endured them politely, which was all she could do," and that "all the feeling which could be between them was a veiled dislike and a civil suspicion." Addie Rouse is certainly not an amiable character. The old lady might be tiresome, and the eldest daughter foolish; but from the beginning Addie makes no attempt to conciliate them, nor shows a single spark of natural kindness; she has not even enthusiasm for her art; she is simply bored by her present position, and regrets her power of song as a merely personal acquisition. Marian, her sister, is a frankly-selfish young woman, without either conscience or delicacy. She is revolting in her callous insensibility. Nellie Burnet, the younger sister-in-law, is the only pleasant person in the story; but that Nellie should fall in love with Fane, and become engaged to him, and that Addie should keep silence until it is too late to speak, is unpleasant in its effect; to allow Nellie to be mixed up with such a flashy vagabond as Fane is to degrade her character. There is not the smallest interest excited for him. He is vain, selfish, and vulgar in heart and mind. Tom Burnet, the younger brother, falls in love with Nellie, who plays fast and loose with him, and lures Fane away from Nellie. She goes upon the stage, and has a great success; but the reader cares nothing about her. Addie's husband falls ill of brain fever, and dies. Addie's heart is softened; she nurses him tenderly; she has loved him all along as much as it was in her nature to love anything. Under the pressure

of a mutual sorrow, she and the old mother-in-law are drawn together. The husband dies without a will or any settlement, so that Addie is left quite poor. She becomes the mother of a little girl shortly after his death, and goes to live in the Dower House; whilst Mrs. Burnet and her daughters return to Hale Place, of which the younger son is now the master. The only touch of humour is shown in Nellie's dismay at finding she had refused Tom Burnet once too often just before the birth of a girl, instead of a son, makes him master of the estate. 'The Dower House' is a dull novel, not for lack of good material, but from the absence of good feeling in the personages of the story.

*Records of the Abbots of the Monastery of St. Albans, compiled by Thomas Walsingham in the Reign of Richard the Second. (Gesta Abbatum Monasterii S<sup>ti</sup> Albani, &c.) Edited by Henry T. Riley. Vol. II., A.D. 1290—1349. (Longmans & Co.)*

IN the course of nearly threescore years, as chronicled in this volume, we are introduced to five Abbots, whose doings, as well as those of the people around them, both inside and outside that palace-monastery, form interesting chapters in the social history of the period. We do not wonder that, in the slang of that day, St. Albans was popularly known by the name of "Little London"; for all the grandeur, movement, intrigues, restlessness, piety, dissipation, and fun of a capital city might be had at the time in the gay and glittering town of the English proto-martyr.

In no place did men stand more stoutly on their rights. The abbots, with infinite respect for the Supreme Pontiff, would yield no privilege even to please him. Though the King might cajole them, the Pope could not. The monks themselves were eminently social fellows. They were so fond of a little gossip, that Abbot John the Fourth once issued leave to talk in whispers (*loqui possent in silentio*) at meal-times. But the thing would not do. The conversational whispers grew into cheerful loudness, and that pleasant privilege was only tolerated at an abbot's table when he entertained beves of fine ladies at it from the neighbourhood. So the licence to whisper was revoked, because, as Walsingham remarks, "it went to the bad,"—*in malum redundabat*. The revocation was unpopular enough, but the sulky obedience of the silent feeders must have been intensified in sulkiness when Abbot Hugh, who was a gallant among the Hertfordshire ladies, mulcted them of a portion of their viands, the cost of which was devoted to completing the repairs of the Abbey Church.

Town and Gown no more agreed at St. Albans than they did at Oxford. The chief cause of hostility arose from the attempts of the abbots to compel their out-of-door-neighbours to grind their corn at the abbatial mills. Of course, the lay folk had to pay for the process. Disliking it, they set up mills of their own; and out of this arose rioting, burning, and bloodshed. The opposing factions fought with the utmost fury. The town folk, however, most disliked argument, and if a disputations fellow in the market-place attempted to show that the vested rights of the monastery must be respected, the townsmen confuted him by cutting off his head then and there! It took Edward the Third himself to settle this sanguinary quarrel. Both sides being equally wrong, the settlement pleased neither.

One abbot, Richard the Second, was a forerunner of Admiral FitzRoy. He was eminently scientific, and he invented, among other things, an instrument by which he could foretell atmo-

spherical derangements, and thereby, as it is here said, he could not only foresee what was right for himself to do, but provide for the happier fortunes of others. One cannot but sympathize with this prince-philosopher among abbots, that he suffered so grievously from leprosy.

A clever rascality then abounded, by which it is just possible that men might be misled even now. The forging of apparently ancient documents was well understood. One William Atte Penne is named here, who laid claim to monastic estates at Barnet, on the faith of ancient deeds of gift, which he freely submitted for inspection to the King's Court, and to nobles and scholars. It was discovered, however, that William had fabricated these and other documents, giving to the parchment a respectable shrivelled look, and conferring on it a reverend air of antiquity by hanging it in the smoke of his own chimney. The only penalty he seems to have paid, was surrender of the forged deeds; and some of them may still lurk under the dust of ages, for the perplexing of antiquaries by whom they may be discovered.

The ladies of the county appear to have been of lively tendencies, and they loved to dine with an abbot whose taffeta robe was provided with archangels. When less noble women were prohibited from entering the sacred precincts, it was thought expedient and profitable not to prevent the higher-born dames from repairing to consult some favourite brother in the cloister. That cloister must have been a rarely fashionable resort. It was the St. Albans Mall, and probably there was no more vivacious dame there than the county lady, Petronilla, who had sweet things in church antiquities at home, and a ready wit everywhere. During her time, Hertfordshire was much disturbed by gangs of burglars, to whom the riches of Little London must have been a great temptation. Every householder thought how he might best secure his own property. Petronilla's was of immense value, and she was determined not to lose it. One Saturday, a market-day, the country and town folk, and the burglars doubtless among them, had to make way for a body of men, armed with swords and bows, who escorted an enormous chest, filled with the valuables which Petronilla, wishing to preserve them, was sending from her house to the treasury of the Abbey for safeguard. The lady's house was left unmolested, and when the burglarious villains were hanged, or had fled to other fields of activity and profit, Petronilla went down to the Abbey, claimed her property, and had the chest opened before her in the treasury. It contained nothing but lead and sand! The abbot and monks were in grief and amazement, but the Hertfordshire lady, with a merry laugh, set them all at ease. "I put nothing else in this chest," she said, "but lead and sand; and I did this to be safe from thieves generally." She thought the burglars would not come to her house, from which the valuables appeared to have been publicly removed; and she was resolved that no courteous brother should be gratified, if he dared to break open the chest. "Don't you think," said the arch lady, "that it would be better if you never received a deposit without having not merely the assurance of others, but the testimony of your own eyes as to its reality?" And the craft of this dame was, as Thomas Walsingham remarks, a lesson to the wise gentlemen of St. Albans Abbey.

They who would understand the social and religious, as well as the political history of England, should study Chronicles like these; they are as life-like as any of the more modern diaries which have won and still hold the

public ear. The Appendix to this volume is quite as interesting as the text; less, perhaps, in the Abbatial Constitutions than in the regulations prescribed for lepers, and the customs of the Nuns of St. Mary at Sopwell. In a portion of these Constitutions, moreover, various particulars will be found of the studies and scholastic regulations at Oxford so many centuries ago. Indeed, the Appendices alone contain, as Mr. Riley remarks, in the terse introduction to this carefully edited second volume of the "Gesta,"—"a large amount of material for the information of those who take an interest in the fourteenth-century characteristics of conventual life and parochial rule."

*Ten Chapters on Social Reform.* By Sir Edward Sullivan, Bart. (Stanford.)

Sir Edward Sullivan is of opinion that our civilization is rapidly retrograding to pristine barbarism, and that we shall soon be living once more on acorns or cutting each other's throats in civil war, unless we meet our social enemies with a bold front, and having thrown aside our personal liberties, as things absolutely destructive of the ends which they are erroneously supposed to further, empower a strong government to put an end to the Reform League and repress crime by a vigorous use of cats. The brutal passions of the generation must be encountered with brutalizing punishments. Since "the eternal '5s. and costs" does not deter from the vice," Sir Edward would visit drunkenness with the torture of the triangles and nine-tails. "What an insult it is to our reason and common sense," cries this advocate of strong government, demanding a revival of that antique discipline which has been discarded from our military system, "to hear men approve of flogging soldiers and sailors, who are supposed to have honourable feelings and self-respect, and to protest against it in the case of criminals who have no honourable feelings left, and no more self-respect than a hog! . . . I would flog freely for all brutality; for all crimes attended with violence, especially on women; for garroters; gross cruelty to animals; in fact, in all cases where brutality is exhibited; it being almost certain that the brute is also a coward. . . . I do not approve of branding criminals; but really it is too wicked, and too contrary to common sense and justice, to brand a deserter, whose sole crime consists in robbing the Queen of a shilling and a suit of clothes, and from motives of humanity to decline to brand men who are the open and avowed enemies of the community—monsters in human shape." With no more courtesy than justice, our terrible baronet divides English politicians into knaves and fools; the knaves being such radicals as Messrs. Bright, Beales, and others: the fools being the moderate members of the Whig and Tory parties. The fools just now have fallen out, to the delight and triumph of the knaves, who will continue to hack away at our venerable constitution and perpetrate all kinds of iniquity until "Gladstone and Stanley, and Lowe and Disraeli shall shake hands and work together for the honour and security and permanency of our country and her institutions." Speaking of Mr. Bright and his associates, Sir Edward observes, "The radicals, of course, go in for the thorough revolution of everything; every institution is to go by the board, and others to be raised more suited to their theories and their interests. There is no mistake, no concealment about their aims, objects, and intentions." Other authorities have reported that the Conservatives carried the Reform Bill of last session in order that they might dish the Whigs; but the author



of 'Ten Chapters on Social Reform' rejects this statement of the case as utterly ridiculous, and tells us how the destructive measure was the joint work of the Whigs and Radicals, who conspired to dish the Conservatives. "The leaders of the Liberal party," he urges, "joined the extreme Radicals heart and soul in their efforts to make a Bill they professed to consider already dangerous, still more so, because they wished to dish the Conservatives: there can be no doubt about it; their argument was, sooner than pass a Conservative Reform Bill, we will pass a Radical one. If they thought the bill with the Conservative safeguards dangerous, common sense tells us they could not consider they were making it less so by cancelling them! Certainly, if the tactics of those who sought to retain office were mean, the tactics of those who sought to recover it were not noble. It is strange that, whilst the common sense of nearly 600 out of 658 members of the House of Commons, backed by that of ninety out of every hundred thinking men in the country, was satisfied that the constitution of England was at bottom sound, and wanted simply occasional readjustment, a measure should have become law that imperils the whole fabric—that, in fact, lays the axe at the root of the tree." But in spite of past errors and imminent danger, Sir Edward does not despair of living to see a better state of things. The tree might still be saved, the country might even yet be rescued from impending anarchy, if Englishmen would see that "we have already more liberty than we know how to employ to our advantage," and would at the next general election choose a House of Commons pledged to carry out a fearless policy of reaction. With such a House it would still be possible for us to get a strong government; and with a strong government "backed by a steady majority of from eighty to one hundred members in the House of Commons, and led by a statesman of sufficiently strong will, steadfast purpose, common sense, and honesty, to induce the people to submit to the remedies that are good for them," the good old times might be restored. Concerning the nature of these good remedies we have said enough. If public opinion should decide to adopt Sir Edward Sullivan's proposals, why should not the gentleman be invited to carry them out as the Despot demanded by the vices of the age? Until we can agree to take him for our Dictator, have we no West Indian colony where he might be allowed to try his hand at irresponsible government?

#### OUR LIBRARY TABLE.

*La Belle France.* By Bessie Parkes-Belloc. (Strahan & Co.)

This is not a guide-book, but rather a book of impressions and remembrances of travel, with a heavy addition of matter from very learned books, and poetry of that sort of which one may say that, being tolerable, it is really not to be endured. The book, however, has its merits, internal and external. It is well got up and illustrated, and is often pleasantly written. With its legends, its lore, and the travelling and reading experiences of the author, it might form a very appropriate present to the young. To some persons the ultra-legitimist tendencies of the volume will only be an additional recommendation. They are amusing, and not unworthy of a certain respect, because they are manifestly sincere. Even the good, old, dirty, unsavoury, historical and dangerous Paris was preferable, the lady thinks, to the improved city of to-day, with its wide streets, its running water, and its wholesome aspect. The ancient Rue Mouffetard, like the Bourbon succession, was a thing to be revered; but New Paris!—when Madame Bessie Parkes-Belloc walks through its wide streets and boulevards, she is "appalled by the change, and even unable to dispute with it

mentally." And so she does well in keeping up some recollections of old times and places that have passed away with many of their old monuments, and with all of that old charming bit of deception,—the grace which was once peculiarly distinguished as French politeness.

*The Horse: How to feed Him, avoid Disease, and save Money.* By George Armatage. (Warne & Co.)

Mr. George Armatage is a veterinary surgeon, who has had considerable experience in the management of the horse-stock of colliery owners, to whom, more than to any other class of horse keepers, his suggestions are likely to be profitable. A reformer in equine matters, the author has encountered opposition from certain conservative colliery viewers, whom he is so unwise as to mention disrespectfully in his book, which contains some useful information, but abounds in errors of arrangement and verbal composition that should have been removed by editorial supervision. Here is a specimen of the author's style:—"The question of feeding and housing is almost exclusively considered apart from the relationship which it bears to science. These have paved the way for absolute carelessness and quackery, and almost obliterated the aspect in which the practitioner of veterinary medicine should be regarded. \* \* In an age of sensationalism, it is almost an error to be otherwise than productive of startling fact or fiction. The idea pervades more classes than one, and, it is to be feared, usefulness is thereby frequently neglected for the purely decorative. In many circles, the spirit crops out and displays the infection. Our limited professional arena forms no exception to the general condition of affairs, and demands our sympathy rather than censure." Before they became men of science, horse-doctors could write about their vocation in language that, however deficient it may have been in grace, was at least intelligible. If Mr. Armatage would improve his literary style, he should peruse the works of Youatt, Mayhew, Gamgee, and other professors of his useful calling.

*The Decked-Welld Fishing-Boat, and Fisheries and Fish-Market Reform; being Dialogues on these Important Subjects. With full Information on the Oyster Question.* By Henry Dempster. (Simpkin, Marshall & Co.)

Though we think Mr. Dempster's volume would have been more satisfactory had he adopted the form of composition usual with pamphleteers, his dialogues on matters pertaining to fish and fish-markets contain so much information and sound advice, that we commend them to the notice of piscatorial reformers. The author's plan for converting dry-bottomed into wet-bottomed fishing-craft is stated by George, one of the three chief speakers, in the following terms:—"His plans are—to throw strong beams athwart the boat, at certain distances inside, about two and a half feet from the boat's bottom. These beams to be strongly secured by iron knees. On the top of these beams a strong deck to be laid right fore and aft, and securely caulked or dove-tailed, so as to be water-tight. About the middle of this deck is an aperture of about six feet in length and three feet in breadth. Around this aperture a funnel is erected, the top of which stands as high as the boat's gunwale. This funnel must also be strong and water-tight. Holes are then bored through the planks in the boat's bottom, below the deck that is fitted in the inside, so that, literally speaking, the boat floats by what is termed the 'well-deck,' whilst all below is filled with sea-water, running in and out of the holes whilst the boat is in motion. When fish are caught alive, they are hove down the funnel into the well, where it is said they not only live for a considerable time in such confined places, but feed and get fat on the animalcules in the water whilst there. The water in the well acts as ballast, and prevents the fish being tainted with filthy, tarry bilge-water; and should the boat's bottom be broken by accident, the boat still floats." In the opening dialogues, a Billingsgate salesman expresses a very decided opinion that the water of the Thames is favourable to oysters beyond the water of all other rivers. "There is no water," says the dealer, "equal to that which runs out of London

river and mixes with the sea-water for fattening oysters. They get full, plump, and are clean and nicely shaped; not like your oysters that are caught at sea, that are dirty and coarse-looking outside, and when opened are like a piece of blubber in your mouth, that has neither taste nor smell; whereas all our river oysters are delightfully flavoured, and are delicious." The discussion on this point is continued thus:—"Harry . . . It puzzles me a little to think how the river Thames water can be better for feeding oysters than fresh water that flows out of any other river. Salesman. It is the case, though. The proof of a pudding is in the eating of it; and we find that all oysters reared and fed on beds within the influence of the river Thames water are fuller, plumper and better flavoured than what they are at any other part they are brought from. Harry. Well, I cannot dispute your word, as you have had much more experience in these matters than I have; but this I know, there are oysters dredged up out of the Firth of Forth, termed 'Pandores,' that I like just as well as your best natives I eat in London. Salesman. Oh, I know all about your Scotch oysters; many a hundred bushels I have purchased there and laid them down on my beds, some to grow and some to feed. They are very good after having been about a couple of years on our beds, but not till then; and as for the Pandores, as they are termed, they are a little benefited by fresh water from the river Esk, but they are not thought near so much of as our natives in London."—Mr. Dempster omits to say whether his Salesman is a shareholder in the Herne Bay Oyster Company.

*Miss Ravenel's Conversion from Secession to Loyalty.* By J. W. De Forest. (New York, Harper Brothers.)

Mr. De Forest's novel is, perhaps, not the less true to woman's nature because Miss Ravenel's conversion is effected by the wickedness of her seceding husband inspiring her with disgust for Southern doings, and is not brought about by the force of Northern argument, showing her the abominations of slavery and the sinfulness of rebellion. But, though we do not quarrel with the author for making his heroine change her politics at the instigation of animosity for her first husband and love of the man who follows him in her affections, we can say nothing in behalf of the story which sets forth the lady's sentimental experiences and illogical doings. As Mr. De Forest has made previous attempts in literature, it is only reasonable kindness to suggest to him that he should expend no more of his time and industry on an art for which he has no special qualification.

We have on our table *The Epistle of the Apostle Paul to the Galatians*, with a Paraphrase and Introduction by Sir Stafford Carey, M.A. (Williams & Norgate).—*The Table-Talk and Opinions of Napoleon Buonaparte* (Low).—*The History of Caliph Vathek*, by William Beckford (Low). Also the following pamphlets: *Remarks on the Proceedings at Capetown in the Matter of the Bishop of Natal*, by Isambard Brunel, M.A. (Rivingtons).—*A Speech in Defence of the Church in Ireland*, delivered in the House of Peers, Thursday, June 1, 1824, on occasion of the Third Reading of the Irish Tithe Composition Amendment Bill, by John Jebb, Lord Bishop of Limerick. A New Edition, by his Nephew, Richard Jebb, M.A. (Macintosh).—*Christianity and Modern Progress*, by Alexander Raleigh, D.D. (Jackson, Walford & Hodder).—*Competition, Pagan and Christian: a Sermon preached at the Commemoration of Benefactors in St. John's College Chapel, May 6, 1865*, by C. Merivale, D.C.L. (Macmillan).—*The Retrospect of Forty Years: a Sermon preached in St. Mark's Church, North Audley Street, on St. Mark's Day, 1868*, by Edward Harold, Lord Bishop of Ely (Longmans).—*Images in the Windows of Churches, Protest against Them*, by George Rochfort Clarke, M.A., in Letters addressed to the Bishops of Oxford, London, and St. David's, and the Vicar of St. Martin's-in-the-Fields (Seeley).—*Christian Burials, some Thoughts about Churchyards and Funerals*, by the Rev. T. R. Vernon, M.A. (Simpkin & Marshall).—*An Analysis of Archbishop Whately's Introductory Lessons on*

*Christian Evidences*, with an Appendix of Examination Papers, by the Rev. T. Auden, M.A. (Longmans),—*Songs of Joy for the Age of Joy*, by the Rev. John P. Wright, B.A. (Rivingtons),—*Sunday Verses*, by Joseph Trutman (Macintosh),—*The Darwinian Theory of the Origin of Species examined*, by a Graduate of the University of Cambridge,—*Thoughts on Art and Notes on the Exhibition of the Royal Scottish Academy of 1868*, by Veri Vindex (Edinburgh, Hialop),—*Extradition Treaties*, by Frederick Wymouth Gibbs, C.B. (Ridgway),—*and Europe and America*: Report of the Proceedings at an Anniversary Banquet given by Mr. Cyrus W. Field, of New York, at the Palace Hotel, London, on Tuesday, March 10, 1868, in Commemoration of the Signature of the Agreement for the Establishment of a Telegraph across the Atlantic on the 10th of March, 1854.

## LIST OF NEW BOOKS.

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Babes in the Basket, by Author of 'Golden Links', 12mo. 1/6 cl.  
Burton's Dictation Lesson and Spelling-Book, 12mo. 1/6 cl.  
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Wilcock's Sea Fisherman, cr. 8vo. 12/6 cl.  
Wollaston's Lyra Devonensis, 8vo. 3/6 cl.

## THE NAME "JEHOVAH."

Cambridge, May 30, 1868.

In the *Athenæum* of May 2, page 630, I find the following:—"The objections taken to the form Jehovah are critical and grammatical. The termination *ah*, we are reminded, is confined to feminine nouns; and therefore, if the complete word 'Jehovah' means anything at all in the original, it means a goddess, and not a God." Will you allow me to reply that, in my humble opinion, this objection is neither critical nor yet grammatical. In the first place, the *ah* of Jehovah cannot, or should not, be compared to the *ah* which forms the termination of feminine nouns, because the *ah* (or rather the *h*) of Jehovah is allowed, on all hands, to be radical, whilst the feminine ending *ah* (or rather the *h* of it) never forms part of the root, but is always an addition to it, that is, a suffix or an affix. Similarly, in the word *morah* (a razor), the *h* is generally allowed to be radical, and (not improbably for this reason) the word is masculine, though it ends in *ah*. See Gesenius and Furst *s. v.*

In the second place, even if the *ah* of Jehovah were comparable to the *ah* of feminine nouns, Jehovah might still well designate a god, for I find no less than nineteen *man's* names ending in the feminine termination *ah*. They are—Aholiabam (man, Gen. xxxv. 41; woman, Gen. xxxvi. 14), Alvah, Araunah, Baanah, Bilgah, Elah, Ephah (man, 1 Chron. ii. 47; woman, 1 Chron. ii. 46), Hirah, Huppah (fem. noun, = bridal chamber or couch), Ithmah, Jonah, Maachah (man, 1 Kings ii. 39; woman, 1 Kings xv. 10), Mishmannah, Phurah, Shammah (fem. noun, = desolation or astonishment), Shelah, Shimeah, Tehinnah (fem. noun, = prayer, supplication), Togamah. In two or three of these the *h* may possibly be radical, but it certainly is not in the very great majority.\*

There are also a few *man's* names, in which, as

\* See Gesenius, *Lehrgeb.* (Leipzig, 1817) pp. 472-473, where a few cases are cited in which nouns with a feminine termination are used as masculines. Cf. also the word *Kohelah* (preacher) applied to Solomon in Ecclesiastes, and which, though it has a feminine termination, is, with one exception, always used as a masculine.

in Jehovah, the *ah* (or the *h*) is radical, e.g. Anah, Elkanah, Imlah (perhaps), and Jehudah (Judah). This last, Jehudah, we may well compare with Jehovah, for not only are they similar in form, but as Jehudah is allowed on all hands to be derived from *jehudeh*=*judeh*, future Hoph. of *jadah* (cf. *jehodeh*, Ps. xxviii. 7; xlv. 18; = the more usual *jodeh*)†—we see that the form Jehovah, notwithstanding that it ends in *ah*, might still well be derived from a future (or other part of a verb) ending in *ch*.‡ Indeed, if my Concordance is to be trusted, there is not a single *man's* name in the Bible ending in *ch*, so that, as far as the termination goes, Jahveh would be the anomaly as a *man's* name, and not Jehovah. The Hebrews seem to have preferred the more sonorous ending *ah*; and I expect, therefore, that if the (assumed) future *javeh* had been made a proper name, it would also have taken the lengthened form Jahvah.

Mr. Russell Martineau (*Athen.* page 661) is pleased to say: "Jehovah is so manifestly and demonstrably wrong, and is a monument of such gross ignorance, that I feel the greatest repugnance in ever writing it myself." I do not wish to discuss here whether it is so very manifestly and demonstrably wrong; but I should be extremely obliged to Mr. Martineau if he would kindly point out in what the "gross ignorance" consists, with which he does not hesitate to charge the advocates of the form Jehovah: for I myself have written a note, and a note of twelve pages, in favour of the form Jehovah and against the form Jahveh; and if it can be shown that I have been guilty of gross ignorance, I shall be only too glad to suppress my note, which, fortunately, though printed, has not yet been published. But I sincerely hope that the objection to the form Jehovah based upon its assumed feminine ending does not form the staple of Mr. Martineau's note of four pages (which unfortunately I have not yet seen), though, from the tenor of your remarks (page 630), I cannot but conclude that the objection is to be met with there. Indeed, I believe that to Mr. Martineau must be conceded the merit of having originated this objection; for I cannot find it either in Gesenius's *The-saurus*, or in Mr. Wright's article on 'Jehovah' in Smith's 'Dictionary of the Bible,' and I cannot believe that Ewald, who, with all his faults, is a sound scholar, has been guilty of it. However this may be, whether Mr. Martineau originated the objection, or whether he has only reproduced it, still, if he approves of it, the charge of "gross ignorance" may, I think, fairly be retorted upon him who made it.

As for the form Jahveh, which, I believe, taken by Ewald and many others to be the fut. Kal of the old verb *havah*, I must say that, judging from the remnants of this verb which are still to be met with in the Bible (viz., Gen. xxvii. 29; Job xxxvii. 6; Isa. xvi. 4; Eccles. xi. 3), and from the analogy of the kindred verb *hayah*, I cannot but come to the conclusion that the future of *havah* was probably *jihveh*, or *jehveh*, and can scarcely have been *javeh*. First, who, in matters of Hebrew grammar, ranks, I presume, with Ewald, goes further, and says (*s. v.* Jehovah) that Jahveh as the fut. Kal of *havah* is an *Uniform*.

I cannot attach much importance to Mr. Martineau's statement (in which he follows Gesenius) that "the word Jehovah was probably first so written in Roman characters, and the corresponding pronunciation suggested . . . by Galatinus . . . in 1516 A.D." There is no doubt, I think, that the letters *jhvh* were, from the very introduction of the Hebrew points, pointed as they now are (I have myself examined the oldest pointed Hebrew manuscript in the Cambridge University Library. The pointing is supposed to be at least as early as the

† Of course *Jehovah*, according to our pronunciation of the *j*, would be more correctly written *Yehovah*; but, as I have written *Jehovah*, I have been obliged to write *j* for *y* in all the other Hebrew words.

‡ Thus, the fut. Hiph. of *jarah* (if such a root existed) would be *joreh*, or *jehoreh*, and this, turned into a proper name, would, after the analogy of *Jehudeh*, *Jehudah*, become *Jehovah*. Cf. *Jorah* (Exra ii. 18), from *joreh*, fut. Hiph. (or part. Kal) of *jarah* (Ges.). Cf. also *Israh*, *Imrah*, *Jehubbah*—all derived by Gesenius from futures ending in *ch*. I do, however, in spite of my Concordance, find one *man's* name, *Jephunneh*, in which the *ch* of the future has, seemingly, not become *ah*.

thirteenth century, and the letters *jhvh* are everywhere pointed as they now are); and if so, surely anybody that read what he had before him, must have read Jehovah. If the word were never so written before the sixteenth century, it was probably because up to that time Hebrew was studied by very few people, excepting by Jews who could not write this holiest of God's names, and by Gentiles who, having learnt their Hebrew from Jews, followed their example in substituting for it in reading and in writing, Adonai, the Lord, &c. If the form Jehovah originated with a Christian only 300 years ago, how is it that the Jewish tradition is in favour of this form, as I am assured it is by Dr. Schiller-Szinessy, a Jewish Rabbi and teacher of Rabbinical and Talmudical Hebrew to the University of Cambridge?

And, in conclusion, I think that Mr. Martineau need scarcely "feel the greatest repugnance in ever writing it" (Jehovah). Gesenius wrote a masterly and almost exhaustive article upon the word, as Mr. Martineau acknowledges, and condemned the form Jehovah, though in more moderate terms than Mr. Martineau does; yet I am not aware that he ever used any other form than Jehovah. It was reserved for Ewald to elevate a mere conjecture to the dignity of a fact; and if Ewald did so, it was because Ewald, unfortunately, believes that what Ewald thinks must needs be right. I most fully agree with you (p. 630), and "have no faith in the power of criticism to reconstruct popular forms and idioms."

F. CHANCE.

## 'A RIDE ACROSS A CONTINENT.'

Bebington, May 28, 1868.

The controversy between Mr. Squier and Capt. Pim has taken ground wholly new. From the Panaloya question, we have now wandered to the crater lakes of Managua, and Capt. Pim alone can tell whether he will take us further. In justice to Mr. Squier,—a most earnest and indefatigable traveller, as every intelligent student of American archaeology knows well,—I must bear witness that although his "geography, his ethnology, and his facts" may, as is Capt. Bedford Pim's final opinion, "be equally in error," he has at least the comfort of sharing this culpable ignorance with several thousands of Nicaraguans who live nearest to the scenes alluded to. When I directed my guide to Lake Nihapa, to the pure-water, precipitous, rock-painted lake, he took me, and I, for my part, had no difficulty in recognizing every detail of the scene described by Mr. Squier, though much of the painting had faded. Finally, I must protest, with Mr. Squier, that the question of Nihapa, of Acoosca, or of any lake at Managua, has nothing to do with the Panaloya; and all English travellers, I think, must regret that Capt. Pim should have introduced this topic in the manner he did, adding another to the numberless instances of pointless and unreasonable prejudice which Americans too justly attribute to our literary men of the second class.

FRED. BOTLE.

## ROYAL LIBRARY AT COPENHAGEN.

The third number of an interesting publication, entitled "Annual Reports and Communications from the Royal Library" of Copenhagen, ("Aarsberetninger og Meddelelser fra det store Kongelige Bibliothek,") has lately appeared. It has been issued every year since 1865, at the expense of the library, by the active and spirited chief-librarian, Christian Walther Bruun, well known as an editor of early Danish texts. Of the two parts into which each number is divided, the former gives an account of the progress of the library in its three great divisions of the collection of Danish printed books, of non-Danish printed books and of manuscripts. We learn that in the financial year 1865-66, the Danish collection received an augmentation of 1,142 printed articles, furnished by the booksellers in pursuance of Danish law, and in 1866-67, of 1,035. Of these, in the first year, 116 were translations, and in the second, 89; and 60 and 40 of these were translations belonging to the class of polite literature, of course chiefly novels. In the first year, of these 21 were from French, 20 from English, 9 from German, 8 from Swedish, and 3 from all other languages; in the second year, 17



from English, 8 from French, 6 from Swedish, 5 from Italian, and 4 from German. These numbers, 87 English out of 102, are not without interest, as showing to what an extent the light reading of Europe is at present supplied from English and American sources. Every one of our popular novels makes the tour of the Continent, and their name is legion. With regard to the manuscripts, Herr Bruun congratulates the library on the acquisition of the diary and letters of Jens Baggesen, the far-famed Danish poet, a selection from which was published long ago, and forms one of the most entertaining books in the Danish language, while some of the remainder, not at present to be made public, from personal considerations, will, it is anticipated, prove no less entertaining hereafter. These papers have been presented to the library by some surviving members of Baggesen's family. It is impossible, in this connexion, not to feel the wish that some means could be found of placing in the British Museum or the Advocates' Library, for preservation and future publication, the diaries of Sir Walter Scott, which were only partly given in Lockhart's interesting Life, of which they formed the chief ornament. The possibility of their loss is painful to contemplate; and the public would, we are sure, see with pleasure their acquisition, on any terms, for a public library. Another addition to the Copenhagen manuscripts is the diary of Poul Edvard Rasmussen, from 1811 to 1859, in seventeen folio volumes, written in shorthand, and at present a sealed book, because the key is unknown. The volumes are thus in the position of Pepys's Diary at Cambridge, also written in shorthand, which remained for more than a century undeciphered; and rich has been the reward for the ingenuity and labour of the Rev. Mr. Smith, who first, no doubt with many a smile, unravelled the mysterious records. In addition to the yearly reports, there is a rich store of bibliographical information in the second part of each number of the series, the "Communications." In these Herr Bruun gives an account of the early Danish printed books in the library, from the productions of the Dutchman or Fleming, Snell, the first printer both in Denmark and Sweden, to the many early Danish volumes issued at Paris about 1514, under the superintendence of Christian Pedersen, afterwards a main promoter of the Reformation in Denmark. Some notice is given of early English translations of a Danish book, a tract by Knud or Canute, bishop of Aarhus, on the Plague; and the learned librarian falls into a slight error by saying that a copy of an edition is to be found in the archiepiscopal library at "Lambeth Castle, Canterbury," instead of "Lambeth Palace, London." In general his accounts are both accurate and amusing, and the book is a valuable addition to bibliography.

JOHN BURNET.

THIS engraver ought not to pass away without record. For more than ten years past he had retired from the circles which once knew him well; many doubted if he still lived. An announcement of his death, on the 29th of April last, at Victoria Road, South Newington, took some by surprise, as recalling a man of eminence who had dropped out of thought. His autobiography supplies the main facts of his existence. He was the son of George Burnet, of Barrowstoness, near Edinburgh, and descended from a brother of Bishop Burnet. George Burnet lived in the early part of his existence with the Earl of Dundonald, at Culross, and married Anne Cruikshanks, sister of the anatomist. Of this union sprang John and James Burnet, with other children. The first was born in Edinburgh, March 20, 1784. His schoolmaster was Mr. Leeshman, the teacher of Sir Walter Scott; his Art-teacher, Mr. Robert Scott, landscape engraver of Edinburgh, father of two artists of note, the one David Scott, a Royal Scottish Academician, the other an author whose works have been frequently before us, and a painter whose progress in decorating Sir W. C. Trevelyan's hall at Wallington, near Newcastle, we have chronicled. While with Scott, Burnet learned the practical part of his profession, and attended the Trustees' Academy, which was then under the direction of John Graham, an artist

whom we succeeded in identifying as the first teacher of Mulready in London; as in Edinburgh, at a somewhat later time, he taught Wilkie, Allan, Burnet and others. Burnet describes himself as occupied at this period of his studies with great labour, beginning at seven o'clock in the morning, and not leaving off until eight o'clock at night. This continued seven years. Two statements we are inclined to take with salt. His style was first formed upon that of James Heath, whose exquisite "Annual" plates are still enjoyed. His taste pointed in another direction, and towards the bolder manner of C. Visscher. About a year after Wilkie came to London, Burnet followed him in a Leith smack, landed at Miller's wharf, with a few shillings in his pocket and a single impression of one of the plates he had already executed for "Cooke's Novelists." The next day after landing he went to Wilkie, at 10, Sol's Row, Hampstead Road,—a visit which is recorded in the biography of his host, who was then busy with 'The Blind Fiddler.' Like other young artists of that day, Burnet took work from the publisher of the well-known topographical book, Britton and Brayley's 'England and Wales,' from those who 'brought out' Mrs. Inchbald's 'British Theatre' and the "Novelists" of Cooke. Such tasks hardly satisfied a man so capable as Burnet, and he "bespoke" the engraving of 'The Jew's Harp,' the first picture of Wilkie's to be translated into black and white. The success of this venture was as considerable as the merit of the work deserved; it introduced Burnet to Sharp, and established his reputation so thoroughly that he records with justifiable pride that he had seen impressions of his plate, which were originally issued at a guinea, sold again for twelve times as much. The engraving by Burnet from the picture of Wilkie was, with great satisfaction, shown by John Graham to the class at Edinburgh as the most gratifying testimony of the success of two pupils in the school. The engraving from 'The Jew's Harp' is in the style of Le Bas; while that of 'The Blind Fiddler,' which next came from Burnet's hands, shows him recurring to his former affection for the craft of C. Visscher. The success of the latter equalled that of the former, and did more than anything else could have done to spread the reputation of the painter. Heath hung a print of this work in his own studio, and gladdened the heart of the engraver, which had been cast down by the doubts of Wilkie, who sold his third part-share in the publication for fifty pounds, or exactly the same sum as Sir George Beaumont had paid for the original painting. In succession, Burnet undertook 'The Reading of the Will,' 'The Chelsea Pensioners,' 'The Rabbit on the Wall,' 'The Letter of Introduction,' 'The Death of Tippecanoe,' and 'The Village School.' In 1813 our subject spent five months studying in the Louvre. Burnet engraved prints for the *National Gallery*, a publication which, with the aid of Mr. Sheepshanks, was started in hopes of reproducing the best works of Art in the best manner. The result was failure. As life progressed with him, the engraver produced his own designs on copper, such as 'Feeding the Young Bird,' 'The Draught-Players,' and 'The Greenwich Pensioners,'—all well-known works, the last of which was intended as a companion to the more famous model which Wilkie had originated for the Duke of Wellington, in company with which Burnet's picture was placed by the Duke himself. 'The Draught-Players,' by "J. Burnet," was exhibited at the Royal Academy in 1808. The names appear occasionally at later dates. Here the little autobiography, which has in a considerable portion of its latter course been wandering in and out of many subjects, loses itself altogether in the sands of disquisition, and is seen no more to reflect the career of the writer, although it gives with force and clearness his opinions about the art of engraving, the law of copyright in works of Art, the progress of decay in line-engraving, and the growth of mezzotint, the supplanter of that once noble craft.

Burnet was better known as an author and engraver than as a painter. Besides the above-quoted examples of his skill in the last-named branch of his practice, the Sheepshanks Gallery contains two of

his pictures—Nos. 6 and 7, 'Cows Drinking,' and 'The Fish Market at Hastings.' His literary works are valuable, and comprise 'An Essay on the Education of the Eye,' 'A Practical Treatise on Painting, in Three Parts, consisting of Hints on Composition, Chiaroscuro and Colouring' (this publication has gone through at least five editions), 'Landscape Painting in Oil Colours,' 'Rembrandt and his Works,' 'Practical Essays on Various Branches of the Fine Arts,' 'Turner and his Works,' 'Reynolds's Discourses on the Fine Arts, with Notes by John Burnet.' His more important engravings we have already named. We are sorry to understand that he was not in very good circumstances at the time of his death, and was in the receipt of a pension.

THE FRENCH SALON.

Paris, May, 1868.

THROUGH the groves of flowering chestnuts, and by the parterres of the Champs Elysées, to the portico over which a colossal 'France' protects Art and Industry, is a pleasant way to a great Art-exhibition. One sips something that is sweet; and the mind and heart (both are wanted, at their best) are tenderly harmonized, for the contemplation of works of genius. My hat and shoulders were covered with the white petals of the blossoming groves, when I was brought to a halt by the turntables in which the controlling official intellect of France delights. Within the Palace of Industry and Art (for the moment wholly given up to art—to art and flowers!), the nave offers refreshing strolls, in the course of which you come upon the sculpture of the year framed with shrubs and flowers. The colossal statue of the Little Corporal rises out of a flower-show, through which his war-horse would plunge with a fiery will, could the captain's soul animate the plaster. A satyr winks and grins out of a border of blushing azaleas. Palms and feathery ferns present the sweet proportions of Nymph and Cupid. In Cupide, by the way, in the childish graces, French sculptors are not completely happy. There is a consciousness in every little face, as there is in the faces that brighten the baby-avenue of the Tuileries. The remark applies with special force to the nudités of French artists and to this year. Albeit less offensive than in the season in which the Lady with the Parrot flourished, the salon of 1868 has its presiding woman undressed. This year M. Jules Lefebvre has the honours. His *Femme couchée* is drawn with wonderful strength and grace, and the flesh is rich and delicate, with blood in its noontide heat coursing through the veins. The stranger needs no guide to where M. Lefebvre's canvas is. There are only half-a-dozen pictures which hold a crowd constantly before them, and the figure which Henri Rochefort has described as that of "une *plantureuse gaillardie*," is one of them. M. Lefebvre is destined to make a brilliant way, should he conscientiously develop the power that lies in his picture of this year; but he has yet to learn the value of his art as an elevating influence. The head of this recumbent woman is that of a woman who would lie for her portrait in this fashion. There are many feeble imitators of Gustave Courbet about the *salon*. A feeble imitator, Job Vernet, exhibits a nudity in a hammock, with a green parrot upon her toes. There are academy studies by the dozen, but none that approach in merit Lefebvre's "*plantureuse gaillardie*." The portraits are many—and mostly bad. That of the Empress Eugénie, in the first room, by E. Vienot, although freshly and delicately painted, cannot bear comparison for a moment with Winterhalter's masterly sketch of the same attractive subject. M. Vienot has exaggerated the shadows and lines of the face, giving it a drawn expression. The exhibition is only too plentifully studded with portraits in every variety of badness. The conscious young ladies in white and blue, the portraits of generals and prefects and priests, from the Pope downwards, cover acres of wall. Some of these are not the work of beginners, but that of artists who never should have begun. No wonder that the *chroniqueurs* are making merry at the expense of the *salon* of 1861. I met an accomplished critic just outside the Palais. He threw his hands

up, and exclaimed, "What a *salon*! There is one large room in which there is positively not one picture worth a hundred francs." In the portrait, the mistake of admitting everybody who can get at paint and brushes, and has the vanity to frame his *croûte*, is most unpleasantly conspicuous. There are indeed not more than five or six fairly good works in portraiture. The portrait of Madame Clay Seymer—a fair subject, poetically treated, most delicate in light and shade, and sweet in the fineness of the flesh tints—is, I am inclined to think, the best portrait of the year: it is by Ferdinand Heilbuth.

Next to it in point of merit is the portrait of a pale-faced lady in black, poetically rendered by Jean Henner. Winterhalter's one work is unlike Winterhalter. It is rougher and bolder in handling than it is his wont to be. But it is no great work. The Meissonier is, alas! absent, and so is the great Isabey; and the younger Meissonier makes this year small amends for the absence of his gifted father. His group of family portraits is very harshly, chalkily treated. The crude red pervading tint, and the rough white lights on the faces and figures, jar woefully. The family likeness is carefully preserved, so that the sitters may be satisfied; but the outside spectator can get no pleasure from the picture. It is, in short, a great falling off from the artist's works of previous years.

Ernest Meissner's immense canvas which seizes upon the attention of the visitor as he enters the square *salon*,—portraits of the Emperors of France and Russia, and the King of Prussia in gorgeous review array,—is painted with considerable vigour, and will make an effective furniture-piece in a first-class prefecture. The portrait of the French Emperor is the best bit of the picture. The subject is conventionally treated in every particular, except the helmet of Bismarck, which is on the wrong side. The portrait-pictures, official orders, are many, even in the *salon carré*. On one side is a gorgeous Queen of Spain, and on another the Coronation of the King of Prussia. This latter colossal work is, I think, the most oppressive, overwrought, ill-coloured work of pretension I have ever seen. The bullet heads and the bull throats of all the King's servants in court lace, the masses of brick-red robes of the royal princes, the vast broken patches of yellow and red which lie about the scene,—a scene without a centre,—bewilder and distress. The only value of the thing is the remarkable series of German types that can be picked out of the embroidered crowd. This picture, I should add, is painted by Adolphe Menzel.

There are two portrait-pictures, both of them distressingly crude in colour, and unpicturesque, which, nevertheless, keep crowds before them—namely, Guerrie's and Fauvel's pictures of the Empress visiting cholera patients at Amiens. The figure of the Empress in M. Guerrie's treatment of the subject is graceful, and the patient on whose arm the gentle hand is laid is beyond hope. But the pervading blue and black, the groups of stiff black-coated officials, punctiliously ceremonious in the chamber of death, make a bad impression on the mind. There is too much state ceremony; it is a jumble of Christianity and etiquette. From the crowd of portraits the visitor must be careful to disengage Edouard Dubufe's 'Prince Demidoff,' and M. Cabanel's two female heads; for these are conscientious and completely successful works. The danger is lest the visitor should not have time to find them amidst the interminable masses of mediocrity, and something less than mediocrity, which covers the walls. Shutting out the great gaudy canvases, it is delightful to get snugly opposite M. Protais' 'Grande Halte.' A little picture, but exquisitely treated in every part. The halt of soldiers in a wood gives the artist an opportunity for a series of delightful studies of men taking their ease, each according to his whim. One lies upon his back, another is carefully removing a stone from his shoe, a third has just lighted his pipe and folded his arms for a sweet half-hour. A fourth is lying on his stomach, his elbows planted in the grass in utter vacancy. Blaise Desgoffe is as refreshing as Protais. M. Desgoffe's two pictures this year are exquisite. His treatment of fruit and crystal globes and tapestry and jewels and china is un-

approached by any living painter. "I can smell them," said an enthusiastic critic looking at a dish of Desgoffe's raspberries. It is a real treat to dwell on this artist's delightful blendings of rich colour, and his extraordinarily skilful and minute finish. While sipping that which is sweet in this most perplexing Exhibition, that is ten times larger than it should be, in which the good pictures lie like tiny atoms of gold in broad wastes of sand, let me turn to the work which, taken altogether, is the greatest French Art-creation of this year. M. Gustave Doré is amply revenged. The illiberal ones who grudged him space must now yield him the line in the best room. His 'Neophyte,' whether taken as a masterly study of character, as an example of extraordinary artistic skill, or as a wonderful study of light and shade, is a really great work. The two rows of grisly, sensuous, ascetic, sleek, and cadaverous monks, dozing or leering or droning or dreaming around the boy with the noble head and the bright wild eye and speculative expression, are flooded with a playful flow of light that is managed with extraordinary power and skill, that leads the eye from face to face, and cowl to cowl, to the neophyte who is dreaming of the world beyond the walls, and wondering sadly at the new life opening within them. In all ways this latest of M. Doré's works is admirable. The colour, so difficult of treatment in such a subject, where all the figures are dressed alike, is mellow, and not monotonous. Yea, Gustave Doré's triumph is complete.

The worst canvases among the bad pictures are those which describe scriptural subjects. The Quais have never shown more startling daubs than some of the blue and red figures, designed, it is to be presumed, for altar-pieces. The best are poor. M. Arnold Bocklin's 'Dead Christ,' albeit better painted than the mass of religious subjects, is a study from the Morgue, not an inspiration.

The landscapes are not many, and there are few which are remarkably good. We miss poor Théodore Rousseau. In the *salon carré* Johann Hennings' 'Moonlight View of Verona' has the most honourable place. The effect is a well-balanced aerial perspective. The moonlight is liquid and of pure silver: a bit of beauty to ponder from a balcony window. But the glow in Charles Frère's 'Ruins of Palmyra' shining out of the deep purple of the benighted foreground, and, again, that which suffuses the magnificent trees in Belly's melting 'Egyptian Sunset,' are realizations of Nature, more poetic and more masterly than the German's moonlight. Felix Ziem exhibits one of his exquisite Venetian water-pieces. Nothing could be fresher or more delicate. Emile Breton's snow scene, with the flight of birds flying out of the bleak grey distance, is painted with his usual power and success. Of M. Charles Daubigny's two pictures, his 'Moonrise' is, on the whole, the best. The sweep of the dark landscape under the moonlight is managed with great force and breadth. Remarkable for its vigour and for true and bold colour is the 'Ventre à Terre' of M. Jacques Nieuwenhuys. The horsemen flying out of the thunder-cloud that hangs over and wraps the distance are conceived with great spirit. There are a few landscapes in the water-colour section of the *salon*. They are mostly indifferent sketches. But the water-colour rooms include two landscapes, by Arthur Bonnefoy, which are altogether the most elaborate and scholarly studies of Nature in this year's *salon*. The tangled underwood is exquisitely rendered. This artist, whose early works we noticed some years ago, promises to be a very valuable addition indeed to the thin ranks of French *aquarellistes*.

Gérôme's 'Jerusalem' is the best picture he exhibits; but that which is most talked about and most attracts the crowd is his 'December 7, 1815. Nine o'clock in the Morning.' A grey morning, sharpened by sleet; against the wall the old-fashioned *lanterne* hangs unextinguished. A company of soldiers is retreating into the frosty haze. Across the foreground lies a dead man; his hat dashed from his hand. The captain of the company takes a furtive look behind at the body of Ney. The painting, in some parts, is in Gérôme's happiest manner. Nothing could be better than the wall. It is a clever—more than clever—realization of an ugly, dismal

scene; as well painted as the 'Duel in the Snow'; but here, that which is so real is so ugly! The subject is as unfortunate as Eugène Fromentin's 'Centauress,' wherein many weeks of labour have been lost. The deceived husband is a very favourite *salon* subject. This year there are two very daring treatments thereof—one so indecent that I pass it over; the other, by Victor Giraud, striking by the vehemence of its action. The husband is half-way up a gloomy staircase; with one arm he holds the frantic wife back behind him, while at his feet, head foremost, sprawling down the stairs, wounded unto death, and in the throes of his last agony, the lover lies. The colour is rich and powerful. The drawing, especially of the lover, is a *tour de force*. Before this scene, a smiling crowd is perpetually settled, and jokes are perpetually flashing. 'Falloit pas qu'il y aille,' was the remark of a blouse at my elbow, as he shrugged his shoulders and turned on his heel. M. Giraud has proved that he knows his public well. And yonder is Courbet, the eccentric, doggedly earnest realist. A beggar—there is not the least mistake about his rage or his dirt—is giving alms to a beggar in the bud. The effect is exactly that of a scratchy lithograph. It is a ragged picture, patchy, and in broken lines. It would be absurd to say that there is no force or study or knowledge of Nature in it. Its relation to painting corresponds with the relation of Mr. Carlyle's style at its wildest to English. It is the perverse eccentricity of a very strong man.

The following are a few miscellaneous notes of notable pictures made on my way through the *salons*. M. Charles Marchal's two companion pictures, 'Penelope' and 'Phryne,' have attracted much attention. 'Phryne' is the more powerfully painted of the two. The soft, black velvet drapery and the little slipped foot visible are exquisite. Penelope stands before a table intent on her woolwork. The bent head is delicately and gracefully drawn; but the whole figure lacks the force and character of Phryne. Another *tableau de genre*, which is a great favourite, is Emile Saintin's 'Deuil de Cœur,' which represents a girl standing draped in black, with her eyes full of tears. The eyes are not red, according to the usual idea of rendering tears; but they look dimmed and blurred, as if the tears were just about to brim over down the pale cheeks. Alma-Tadema's 'Siesta' has made a great sensation:—why, I should be puzzled to say. It is odd, and startling perhaps; but has neither good colouring nor clever conception to recommend it. Samson Darier has a daub which he calls 'Fantaisie.' I never remember seeing anything worse in a public exhibition of paintings. A long thin woman, in a yellow dress, stands in the corner of a balcony singing to the accompaniment of a guitar. Some stiff, dull trees are dipping over the balcony rails, and form a hideous contrast to the lady's dress. Emile Pinchart's picture of an 'Egyptian feeding the sacred bird' is well worth the visitor's attention; and he should not forget Ludovic Lepic's curious pictures, 'Le Pilier de Halle' and 'L'Auberge de Jean Stern à Leyde.' In both the still life is remarkably painted; they are somewhat hard, perhaps. 'Un Clown,' by Albert Lambron—a work of art executed on marble—is exquisite; as is, also, his painting on wood marked in the Catalogue as 'Le Différend.' Pierre Boyle has presented the *salon* with the orthodox Englishman, in a light coat and wearing his hat on the back of his head. His fair, ruddy face expresses bewilderment as he looks at a print of 'L'Anglais à Mabile,' which is so common in French print-sellers' shops. The name of this edifying production is 'Aoh!!!' I should not forget to mention among the water-colour paintings two sketches—a duel in the Court of the Manor at Aungs and 'Conference in Westminster Abbey, in London'—by Miss Clara Montalba. This lady's touch is firm and vigorous, and reminds me strongly of Cattermole's style. Her treatment of Westminster Abbey, particularly, is marvellously delicate, and firm in colour.

Among the sculpture I find very little worth mentioning. A cream-coloured terra-cotta bust of the Empress, very gracefully manipulated, and a plaster cast of the same favourite subject, both by Mdlle. Marguerite Dubois-Davesnes. In both, the resemblance is very good; but Mdlle. Dutelle

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Davies has made her look older than she really does. The same remark applies to M. Carpeux's bust of the 'Duchesse de Mouchy.' The likeness is excellent, but it ages her considerably. The same artist has executed a delightfully delicate statue of the 'Prince Impérial' in silver bronze. I have no fault to find with this work: it is excellent. Carrier-Belleuse has a group of statuary describing 'Victory proclaiming the name of Marshal Masséna,' in whose honour this monument is raised: bold, and somewhat theatrical in treatment. M. Auguste Cain has a very fine 'Lioness' in plaster, destined to ornament the Court of the Tuileries Palace. Emanuel Frémiet's equestrian statue of the 'Little Corporal' overlooks the whole scene, and is the first object that strikes the eye on entering the cool, fragrant garden laid out around the sculpture. J.

## OUR WEEKLY GOSSIP.

The annual dinner of the Newspaper Press Fund will be given this evening (Saturday) at Willis's Rooms. The Duke of Cambridge will preside.

The public meeting of the Palestine Exploration Fund will be held on Thursday next week, June 11. The Archbishop of York will preside, and Capt. Warren will give some account of the excavations now being made in Jerusalem.

In consequence of the death of the Rev. Pierce Butler, the arrangements for the survey of Mount Sinai, which it was proposed should be made by an officer and party of Royal Engineers from the Ordnance Survey, under the direction of Colonel Sir Henry James, R.E., were necessarily suspended. The Rev. H. G. Williams and the Rev. F. Holland have now kindly offered to assist in the undertaking, in conjunction with Sir John Herschel, Sir Roderick Murchison, and Sir Henry James, the trustees of the fund; and if a sufficient sum is raised by subscription to defray the cost of the proposed survey, Sir John Pakington, Secretary of State for War, has given his consent to allow the party of engineers to undertake this survey, and to go out for the purpose in October next. The estimated cost of the survey is 1,220*l*.

The Brenner Pass is now open by railway, and a traveller can get from Ostend to Brindisi without quitting the companionship of the iron horse. The opening of this line through the Alps puts an end to the chief difficulty of our Post-Office authorities in dealing with the French Government. Our point of departure for Alexandria and Calcutta is Brindisi, and the easiest route to Brindisi is by way of Mont Cenis. But one end of the Mont Cenis line stands in French territory, and the French Government do not wish to see the Overland Mails transferred from Marseilles to Brindisi; hence they put every sort of obstacle in the way. By the opening of the Brenner Pass, we can reach Brindisi without touching French soil, and by a small sacrifice of time. Of course we would rather go by way of France and Italy; but if the selfish railway interests of France oppose our necessary change, it may be worth our while to try the route through Belgium and the Tyrol.

Mr. J. O. Halliwell has printed for private use a catalogue of his engravings. The selection contains a perfect set of the Droeshout portrait of Shakespeare in all its states.

Many of our readers will be surprised to hear that by the close of this year London may expect to have a second tunnel beneath the Thames open for passenger traffic. Mr. Peter Barlow, jun., has drawn the plan for a new cutting near the Tower; a bill has been carried through Parliament; and a contract has been all but completed for executing this important work. Of the urgent need for some better means of communication between the two banks of the Pool, there can be no doubt. The distance from London Bridge to the Thames Tunnel is a mile and a half. A million of people live on the two sides of the river below London Bridge; an immense body of traffic is driven up stream at enormous loss in time; and the proposed Tower Subway will supply a pressing want of the population. The plan is to sink a vertical shaft on each side of the river to a depth of fifty

feet, furnished with an hydraulic lift, to raise and lower a carriage and ten passengers; to drive a tunnel in the clay under the river, not exceeding eight feet in diameter, between these shafts, and to line it as driven, partly with Staffordshire blue bricks, and partly with cast-iron, by which means it can be rendered air-tight, and all danger from the river avoided. The time necessary to complete the work is not expected to exceed six months, so that the metropolis may really hope to have the new subway opened by New Year's Day.

Mr. Holman Hunt is about to leave England for the East, on a rather lengthy period of absence.

Mr. Dickens announces a "farewell" series of readings in the provinces, and (we hope) in London, during the autumn. It is a comfort to think that he takes leave of his public with unimpaired powers, and (as Lady Strange put it) "spirit and vivacity" to write many more of those tales which have made a mark on the literature of this century.

A very important point as to the rights of foreign authors in England was raised in the elaborate judgment given last week in a full court, on the case of Miss Cummins's 'Haunted Hearts.' Vice Chancellor Kindersley's ruling was confirmed on appeal; all the five law lords being of opinion that a foreign author, residing in any part of this empire and publishing his work for the first time in London, is entitled to copyright in the same way as an English writer. But Lord Cairns went far beyond this point in his "liberal interpretation of a liberal Act." He expressed an unusually strong conviction that the Act of Parliament gives a real copyright to every author who first publishes his book in England, no matter where he lives, or under what dynasty he serves. The ground thus taken is new, and we should be glad to find that it is sound.

"In my opinion," said Lord Cairns, "the protection is given to every author who publishes in the United Kingdom, wheresoever that author may be resident, or of whatever state he may be the subject. The intention of the Act is to obtain a benefit for the people of this country by the publication to them of works of learning, of utility, of amusement. The benefit is obtained, in the opinion of the legislature, by offering a certain amount of protection to the author, thereby inducing him to publish his work. This is, or may be, a benefit to the author, but it is a benefit given, not for the sake of the author of the work, but for the sake of those to whom the work is communicated. The aim of the legislature is to increase the common stock of the literature of the country; and if that stock can be increased by the publication for the first time here of a new and valuable work composed by an alien, who never has been in the country, I see nothing in the wording of the Act which prevents, nothing in the policy of the Act which should prevent, and everything in the professed object of the Act, and in its wide and general provisions, which should entitle such a person to the protection of the Act in return and compensation for the addition he has made to the literature of the country. I am glad to be able to entertain no doubt that a construction of the Act so consistent with a wise and liberal policy is the proper construction to be placed upon it."—Lord Cranworth objected to this view, and Lord Chelmsford doubted whether it was good in law. Lord Colonsay reserved his opinion; but the Lord Chancellor was supported by Lord Westbury. The opinions of the two greatest law lords on the Bench cannot fail to have much weight with the public.

Mr. Lowe's resolution in the Committee on Public Schools is calculated to do something towards supplying a deficiency in our public school education, which has been allowed to exist too long. It runs thus:—"That all boys educated at the seven schools mentioned in this Act shall be examined once a year by one of the Inspectors of the Committee of Council on Education in reading, writing from dictation, arithmetic, including vulgar fractions, practice and the rule of three, geography, English grammar and history, and the results of such examination and report of the examining inspectors shall be laid before Parliament."

The Registrar General of Shipping states, in his report, recently published, of the vital statistics in

his department, in 1867, that the number of deaths among sailors and passengers at sea during that year were 5,283; of these, 2,370 were caused by diseases, 1,808 by wrecks, and 1,105 by accidental drowning.

The Council of the Royal Botanic Gardens, in the Regent's Park, are engaged on a plan for enlarging the Winter Garden, or Conservatory, and have privately invited designs from a few conservatory builders. None of these are at all calculated to do justice to the Society, as the Council are not making arrangements, financially or otherwise, for a competent enlargement. The best of the designs, and that adopted, proposes two additional wings, and is by Mr. Turner, of Dublin, the original constructor of the Winter Garden, and one of the pioneers of iron and glass architecture. The present structure has stood a quarter of a century.

An archaeological society has been formed, under the name of the Masonic Archaeological Society, to discuss the antiquities and history of Freemasonry, of the philosophic and mystic sects, secret societies, &c. The council consists of the Earl of Dalhousie, Messrs. Glaisher, C. H. Gregory, Hyde Clarke, Leeson, M.D., J. E. Saunders, W. Smith, W. Bollaert, W. Burges, Col. Clerk, R.E., Alderman Spiers, and the Rev. Walter F. Short, with Dr. Hyde Pullen as Honorary Secretary.

The Female Question is making strange progress. From a city so little likely to be stirred by sentiment as Lisbon we have received several numbers of a paper called *A Vos Feminina*, which is written by ladies and devoted to the cause of woman's emancipation. The chief editor is Madame Francisca D'Assis Martin Wood, the Portuguese wife of an English gentleman. Space is given to fiction, poetry, musical history, and fashions; the latter being described in French. *A Vos Feminina* would be useful to persons who are studying Portuguese.

M. G. Vapereau announces that he has in the press, written by himself and his helpers, a Dictionary of Literature, containing articles on all questions—historical, theoretical, and critical—relating to literature in general, and the special literatures of all nations. We wait with some curiosity to see what this book will be like.

A new edition of the celebrated collection of the Historians of the Gauls and of France is in course of publication by Dom Bouquet and the Institute of France. The old edition fetches 14*l*. at sales; the new one will be completed for 4*l*., in 23 vols.

M. Vivien de Saint-Martin has in the press a new Universal Dictionary of Geography, which is to contain a description of all the countries and peoples of the world, after official documents, and the results of the latest investigations of topographers, archaeologists, natural historians, hydrographers, and statisticians.

The recommendation of the Astronomical Society of Berlin, to the effect that a scientific expedition, at the expense of Prussia, should be sent out to the East to observe the total eclipse of the sun on the 18th of August next, has been acceded to by the German Parliament. The expedition will, it is estimated, cost about 2,500*l*. We may take this occasion to state that the eclipse in question will begin at 35 m. after 2 h. A.M. Greenwich mean time, in long. 49° 25' east of Greenwich and in lat. 12° 6' north. It ends at 49 m. after 7 A.M. in 150 east long. and 15° 23' south lat. The northern limit of the eclipse passes across Asia and the North Pacific Ocean. The southern limit passes across Madagascar and the Indian Ocean to the southern limit of Australia.

Another literary man has been added to the Turkish Cabinet. This time it is Daoud Pasha, a Christian. The first Christian named a minister was Agathon Effendi, but he died at Paris without officiating; and the first effective Christian minister is Daoud Pasha, who was the first who reached the rank of Marshal, or Vizier. Several had been created Pashas before, but not of such high rank. Garabet Artin Davood Oggho—now known as Daoud, or Daoud Pasha—is a native of Constantinople, and a United, or Catholic Armenian. His first studies were devoted to universal

history, but he afterwards directed them to political history; and, having been attached to the Ottoman Legation at Berlin, he seriously took up an important subject. The European studies of the Armenians, and others in the East, are not unnaturally modelled on French examples; but Daoud was led to question the great principle of French administration—centralism by the state—so generally accepted by his brethren. He obtained the conviction that the true channel of inquiry was not by French or Latin institutions, but by those Germanic institutions from which constitutional and individual liberty have been transmitted to England and America. He consequently published a work of value, one remarkable for a Turkish author, 'Histoire de la Législation des Anciens Germains.' This came out at Berlin, in 1845, in two volumes. It is dedicated to Jacob Grimm, under whose auspices it was brought forth. Derived from German sources, it is yet striking to see this Oriental dealing with our Anglo-Saxon phrases and our laws in a thoroughly Anglo-Saxon spirit. This forms the larger portion of the second volume and the basis of the work. After holding various employments, Daoud was, on the occasion of the Syrian troubles, selected by the Porte and the Allied Powers as Governor-General of the Lebanon, and has shown great ability and a high spirit of independence in the administration of his principality. He has long sought to return to the metropolis, and he now holds the post of Minister for Public Works, Posts and Telegraphs. He was concerned in the introduction of the telegraph system into Turkey. Daoud Pasha speaks English well, and our countrymen who visit the East will do well to seek his acquaintance.

A new edition of Beowulf, by Mr. Heyne, has been published at Paderborn.—Dr. H. K. Brandes has printed a handy list of French words derived from a Teutonic source.—The second part of Hildalgo's general Dictionary of Spanish Bibliography has appeared.—A new edition of the Idyls of Theocritus, by Prof. Fritzsche, is in course of publication.—A new edition of the Talmud has been published at Warsaw, in 12 vols. 8vo., and sells here for 25s.—M. Hippolyte Fauché's translation of the Mahabharata has reached its eighth volume.—Dr. F. C. Ewald has lately edited a tractate from the Talmud, 'Abodah Sarah, oder der Götzendienst.'

A portion of the fine library of Mr. Delaware Lewis was sold last week by Messrs. Sotheby, Wilkinson & Hodge, from which we select the following:—Bocace, *Le Decameron*, with the suppressed plates, 16l. (Danlos).—*Le Decameron*, par Maçon, 5 vols., 11l. 15s. (Ellis).—Choderlos de Laclos, *Liaisons Dangereuses*, 2 vols., with double set of plates, 23l. 10s. (Toovey).—Corneille, *Théâtre*, 11 vols., 25l. (Boone).—Defoe's *Life of Robinson Crusoe*, 3 vols., first edition, 10l. 5s. (Godfrey).—D'Urfey's *Songs*, set to Music (Pills to purge Melancholy), 6 vols., 13l. (Honor).—Herbert, *The Temple*, a beautiful copy of the first edition, 30l. (Pickering).—La Fontaine, *Contes et Nouvelles en Vers*, 2 vols. in 4, Didot, 1795, illustrated with eighty original drawings and other additions, 186l. (Boone).—Le Sage, *Histoire de Gil Blas*, 4 vols., with seventy-seven original drawings, 26l. (Hibbert).—Marguerite, *Reine de Navarre*, *Heptameron Français*, 3 vols., 13l. 10s. (Pickering).—Molière, *Les Œuvres*, 7 vols., the first collected edition, 41l. 10s. (Tross).—another edition, publiée par Aimé-Martin, 8 vols., large paper, 18l. 10s. (Sotheman).—Le Misanthrope, first edition, 13l. 13s. (Tite).—Le Tartuffe, first edition, 13l. (Tite).—L'Avare, first edition, 15l. 5s. (Tite).—Montaigne, *Essais*, 5 vols., large paper, 13l. (Quaritch).—Prévost, *Histoire de Manon Lescaut*, vellum paper, 9l. (Tite).—Quarles's *Emblemes*, first edition, 13l. 15s. (Ellis).—Rabelais, *Œuvres*, 9 vols., large paper, 17l. (Quaritch).—Racine, *Œuvres*, 2 vols., 14l. 14s. (Tross).—Rousseau, *Lettres de deux Amans*, 6 vols., first edition, 15l. 10s. (Boone).—Walton's *Angler*, the whole five editions published in the author's lifetime, 69l. (Toovey).—Sir Harris Nicolas's beautiful edition, 2 vols., 17l. 15s. (Toovey).—Major's edition in large paper, illustrated, 43l. (Toovey).—Wit and Drollery, *Jovial Poems*, 1682,

8l. 10s. (Ellis).—Boissardi *Icones Virorum Illustrum*, 4 vols., plates by De Bry, 11l. 15s. (Quaritch).—Coryat's *Crudities*, 1611, 11l. (Quaritch).—Milton's *Mask* (Comus), first edition, 25l. (Parker).—Paradise Lost, first edition, 17l. (Parker).—Thomas à Kempis, *l'Imitation de Jésus Christ*, 2 vols., thick paper, 16l. 10s. (Sullivan).—Æsopi et Aliorum *Fabule*, 1475, 36l. (Quaritch).—Pilpai *Fabule*, first edition, 12l. 5s. (Quaritch).—Taylor the Water-Poet, all His Works, 1630, 22l. (Ellis).—Wither's *Emblemes*, 1635, 9l. 17s. 6d. (Ellis).—Shakespeare's *Comedies, Histories and Tragedies*, second impression, 30l. (Allen).—Shakespeare's *Much Adoe About Nothing*, a fine copy of the extremely rare first edition, 235l. (Lilly). The 249 lots realized 1,789l. 6s.

ROYAL ACADEMY OF ARTS.—THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight till Seven). One Shilling; Catalogue, One Shilling. JOHN PRESPECT KNIGHT, R.A., Secretary.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-FOURTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 59, Pall Mall, from Nine till dusk.—Admission, 1s.; Catalogue, 6d. WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-FOURTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 59, Pall Mall, from Nine till dusk.—Admission, 1s.; Catalogue, 6d. JAMES FAHEY, Secretary.

THE FIFTEENTH ANNUAL EXHIBITION OF PICTURES BY FRENCH AND FLEMISH ARTISTS IS NOW OPEN, at the Gallery, 120, Pall Mall.—Admission, 1s.; Catalogue, 6d.

HOLMAN HUNT'S Picture of 'ISABELLA; or, the Pot of Basil' is now ON VIEW, at Messrs. E. GAMBART & CO.'S NEW GALLERIES, 1, King Street, St. James's, from Ten till Five.—Admission, 1s.

THOMAS M'LEAN'S COLLECTION of High-Class Modern Pictures and Water-Colour Drawings ALWAYS ON VIEW.—T. M'LEAN'S New Gallery, 7, Haymarket.

MR. MOREY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS NOW ON VIEW at the Royal Exchange, Fine Arts Gallery, 54, Cornhill. This Collection contains examples of Rosa Bonheur—Clarkson Stanfield, R.A.—Meissonier—Alma-Tadema, R.A.—Frère—Landseer—J. Ford, R.A.—John Phillip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersill, R.A.—Erskine Nicol, A.R.A.—Le Jeune, A.R.A.—Ansell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Lidderdale—George Smith—Linnell, sen.—Peter Graham—Oakes—H. W. B. Davis—Baxter. Also Drawings by Hunt, Cox, Barker Foster, Duncanson, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

JAPANESE TROUPE IMPÉRIALE.—THE LAST WEEK.—IMPORTANT NOTICE.—ROYAL LYCEUM THEATRE.—The Directors regret to inform the Public that in consequence of the Provincial Engagements made by them prior to their appearing at the above Theatre, they are most reluctantly compelled to announce that the time of their remaining in London is rapidly drawing to a close, but they have arranged that these extraordinary clever artists shall give a SERIES of FAREWELL PERFORMANCES, introducing many graceful and unique feats, never before witnessed; and they respectfully urge those who have not yet visited the Entertainment to avail themselves of the opportunity now offered prior to their departure. Places may be secured at the Box Office; at Mr. Mitchell's, Old Bond Street; and the principal Libraries.—Performance Every Night at Eight, and Wednesdays and Saturdays at Half-past Two.

## SCIENCE

## SOCIETIES.

ROYAL.—May 28.—Gen. Sabine, President, in the chair.—The following papers were read: 'A Comparison of the New and Lisbon Magnetic Curves during the Magnetic Storm of Feb. 20-25, 1866,' by Senor Capello; 'On Supersaturated Saline Solutions,' by Mr. C. Tomlinson; 'On the Impact of Compressible Bodies, considered with Reference to the Theory of Pressure,' by Mr. R. Moon; 'On the Tides of Bombay and Kurrachee,' by Mr. W. Parkes; and 'Observations of the Spectra of some of the Southern Nebulae,' by Lieut. Herschel.

ROYAL SOCIETY OF LITERATURE.—May 20.—Sir P. Colquhoun, LL.D., in the chair.—Sir C. Nicholson gave an account of the result of certain researches carried on in 1854 by Mr. L. Horner in the neighbourhood of Natarich and Mit-Raheneh (the sites of the ancient Heliopolis and Memphis), during which some curious pavements were found at the depth of 7 feet, extending in a westerly direction, and forming probably the ancient *dromos*, leading from the statue of the king to the temple of Ptah; and, what is still more curious, a second and obviously much more ancient pavement was found below the previous one at a further depth of 7½ feet. This second pavement was constructed of pieces of stone varying in length from 10 to 24 inches, and from 9 to 12 in breadth, unequal in thickness, but so adjusted as to form a level surface

above. Some of the blocks of which this pavement was formed had evidently belonged to some previously destroyed building, as carvings and hieroglyphic inscriptions were found on some of them. It was to a description of these fragments that Sir C. Nicholson chiefly devoted himself. Thus, he stated, that one was a vase with a compartment containing five cartouches, with the names and honorific titles of the Disk-worshippers. As suggested by Mr. Bonomi, this fragment was probably a portion of a bas-relief, on which had originally been depicted a vase placed on an altar irradiated by the beams of the solar disk. On another, he stated, are the remains of ovals containing the names of one or more of the immediate successors of Amenoph the Fourth; the names of another king, and of a queen called Tii. In subsequent excavations the upper portion of a figure of a man, having the well-marked features of the Disk-worshippers, was met with,—a race about whom we have but few fragmentary notices. It seems certain, from the shattered state in which these curious fragments were found, that the object of a later race or dynasty was to destroy as far as possible all traces of the previous existence of the Disk-worshippers.

INSTITUTE OF BRITISH ARCHITECTS.—May 18.—William Tite, M.P., President, in the chair.—Mr. J. O. Abbott was elected an Associate.—The following paper was read: 'On the Foreign Artists employed in England during the Sixteenth Century, and their Influence on British Art,' by Mr. M. Digby Wyatt.

ZOOLOGICAL.—May 28.—G. Busk, Esq., V.P., in the chair.—The Secretary reported that two living examples of Owen's Apteryx (*Apteryx Owenii*), destined for the Society's Menagerie, had been recently shipped from Australia,—one by Dr. G. Bennett, of Sydney, and the other by Mr. E. S. Hill, of Wollahra, Sydney,—but that they had both unfortunately died on the voyage home.—Dr. Günther exhibited specimens of the ova and young of the Axolotl (*Siredon Mexicanum*), which had been deposited and hatched in a fresh-water tank in this country, and made remarks on the strange facts connected with the development of this animal, and on its systematic position.—A communication was read from Mr. C. S. Bate, containing a description of a new species of Freshwater Prawn, from South Africa, proposed to be called *Macrobrachium jambonis*.—Two communications were read from Dr. J. G. Macdonald: the first contained a description of a supposed new species of Galeocerdo, from the Southern Seas, proposed to be called *Galeocerdo Rayneri*; the second gave additional notes on *Heptanchus Indicus*, chiefly regarding its sexual characters.

ETHNOLOGICAL.—May 26.—Anniversary Meeting.—Prof. Busk in the chair.—The following were elected Officers and Council for the ensuing year: President, Prof. Huxley; Vice Presidents, R. Dunn, Major-General Balfour, Sir J. Lubbock, Bart. and Dr. H. Tuke; Treasurer, F. Hindmarsh; Hon. Secretaries, T. Wright and D. W. Nash; Hon. Librarians, L. J. Beale; Council, W. Blackmore, H. G. Bohn, Prof. Busk, Dr. A. Campbell, Hyde Clarke, Sir A. W. Clavering, Bart., T. F. D. Croker, J. Dickinson, Col. Lane Fox, H. H. Howarth, Dr. R. King, Sir R. I. Murchison, Bart., Sir C. Nicholson, Bart., Capt. S. Osborn, G. Dalhousie Ramsay, Major-General Sir J. Shiel, Lord Strangford, J. Thrupp and E. B. Tylor.

ROYAL INSTITUTION.—June 1.—W. Pole, Esq. in the chair.—Mrs. A. Morrison and the Rev. J. G. Wrench were elected Members.

ANTHROPOLOGICAL.—June 2.—Dr. Hunt, President, in the chair.—Dr. A. Wiltshire was elected a Fellow.—Dr. Beddoe read two papers, one 'On the Physical Characteristics of the Danes,' and the other 'On the Stature, Bulk and some other Characteristics of Man in the British Islands.' The paper on the Danes was founded on a series of measurements made on twenty-eight seamen from various parts of Denmark, continental and insular. This number was, of course, too small for any very



definite conclusions to be based upon the data; but from which, however, Dr. Beddoe inferred that great variations occurred among the Danes with respect to the *modulus* of breadth, some of them being strongly dolichocephalic, while others are brachycephalic. The average Danish head appeared to be somewhat broader than the Swedish, resembling more nearly the average of Northern Hanover. The prevailing form was almost elliptical. The hair was light-brown, flaxen or yellow, except in six men, who were mostly long-headed.

**MATHEMATICAL.**—May 28.—Prof. Sylvester, President, in the chair.—Dr. O. Henrici was admitted into the Society.—The Rev. P. T. Main, and Messrs. W. H. Hudson and A. Cockshott were elected Members; Prince Camille de Polignac was nominated for election.—Prof. H. J. S. Smith read a paper 'On the Theory of certain Systems of Conics which present themselves in connexion with Cubic Curves.'—The President communicated a Solution of Lexell's Problem by the Bishop of Limerick, and Mr. M. W. Crofton made some remarks on a new Theorem in Definite Integrals.

## MEETINGS FOR THE ENSUING WEEK.

- MON.** Geographical, 8.—'Last Memoirs on Abyssinia,' Mr. Markham; 'Exploration of Central Australia,' Dr. Neumayer.
- TUES.** Royal Institution, 8.—'Development of Animals,' Dr. Foster.
- Ethnological, 8.—'Chinese Notation of Time,' Mr. Wade; 'Migration, &c. of Coffee, &c.,' the late Mr. Crawford.
- Photographic, 8.
- WED.** Microscopical, 8.—'Relation of Microscopic Fungi to Pathological Processes,' Dr. Thudichum.
- Archæological Association, 8.—'Remains of Morse, London,' Mr. Cumming; 'Roman Villa, Thames Street,' Mr. Gunton.
- THURS.** Royal Institution, 8.—'Savages,' Sir J. Lubbock.
- Royal, 8.
- Antiquaries, 8.—'Recent Discoveries, Rome,' Mr. Parker.
- Zoological, 8.—'Clupeoids (Herrings) of British Coast,' Dr. Günther; 'New Birds, Rockingham Bay, Queensland,' Mr. Ramsay; 'Synopsis of American Rails,' Messrs. Selater and Salvin.
- FRI.** Royal Institution, 8.—'Source of Light in Luminous Flames,' Prof. Frankland.
- Astronomical, 8.
- SAT.** Royal Institution, 8.—'Savages,' Sir J. Lubbock.

## FINE ARTS

*The Science of Gems, Jewels, Coins and Medals, Ancient and Modern.* By Archibald Billing, M.D. (Bell & Daldy.)

THE title of Dr. Billing's book professes much more than his text performs. This text treats not the science of the subject only, but its art aspect. The book contains very little about medals and jewelry either ancient or modern, unless that portion which deals with gems, or productions of glyptic artists, be intended to do double duty. On coins there is very little; in fact, we feel some difficulty in imagining how a man in the loose manner of our author could write about the "science" of coins. On the other hand, we have a capital account of the processes of the gem-engraver's craft, the modes of changing the colours of stones, and of working them in their original or their altered states.

No part of Dr. Billing's subject is more interesting than that which is concerned in the following question—What were the murrine vases of antiquity? Of these a little one cost 70,000 sesterces. These splendid trifles seemed to illustrate all the Romans held charming in *bijouterie*, and were precious even beyond their Greek treasures, so rare that not an identifiable fragment remains, varied from white to red, dashed with purple, improvable by heating in the fire, "striped like the rainbow," and of origin unknown even to Pompey, who first imported them on returning from his Parthian expedition, and thought them worthy of presentation to Jupiter of the Capitol himself. Specimens were not obtainable thicker than would suffice for a patera, or at best a carchasion (tazza); whereas, if a stamnos, celebe, or any of the taller forms, must be had for a vase of this material, the pieces of the precious stuff must be joined in layers one above the other. This was not the case with

chalcidony or agate, about which the Romans need not have mystified themselves, as they did about murrha, and which they possessed long before Pompey's time. That the material of the costly vases should be changeable in the fire was a quality which seems to have been not only a puzzle for the Latins, but, oddly enough, the key to the modern explanation. Upon this quality was based the suggestion of an able writer in *Fraser's Magazine*, who as good as proved the treasures of Pompey to be simple "Blue John," such as good folks win in raffles at Margate, and—dreadful to think of!—knock off the ends of sticks at Epsom in the forms of pincushions—to wit, Derbyshire spar! We are glad to see that Dr. Billing agrees with the anonymous writer who made this capital suggestion, and thus probably solved one more of the few remaining puzzles of antiquity. But Dr. Billing should surely have said something about that piece of the so-called "murrha" which decorates the frontal of the altar in the Jesuit Church at Rome, was found in the ruins of a Roman curiosity-dealer's shop, and in all respects answers Pliny's account of the material.

Dr. Billing takes Mr. King to task rather more sharply than seems needful about the "Flora" of Payne Knight,—a gem of much beauty, long declared to be an antique, and now understood to be an innocent forgery by Pistrucci, and palmed upon Payne Knight by one Bonelli, a dealer. Our author does not establish his point in this matter against Mr. King: his manner of treating the latter is not very courteous. On one point we agree with Dr. Billing:—

"If connoisseurs who are fond of gems would trust to their own eyes and taste, and purchase only what is beautiful—whether antique or modern—it would bring things to a just value; but under the present system ordinary work has been over-estimated, if supposed to be antique, and beautiful work underrated, if known to be modern. A beautiful intaglio of Pichler's, with a Greek name of an ancient artist forged upon it, which was originally made for Poniatowsky for perhaps twenty or thirty pounds, will now not fetch more than as many shillings, because it is not really antique,—though a work of the same Pichler, genuine, with his own name on it, will fetch, as it deserves, the price in pounds sterling, although no better than the other, which, though depreciated by the forged name, is quite as good, and, if bought for its real merit, worth quite as much; so far does prejudice outweigh judgment. It is quite possible, however, that there may be a reaction, and the beautiful Poniatowsky intaglios may be estimated and sought for when it is too late; for they are now dispersed and despised."

Apart from the primary subject of these remarks, we see in them an exposition of the state of Dr. Billing's taste in antique gems. His book, as a literary production, is marked by extreme irregularity. In one place, a weak account of Pistrucci is intruded upon the dissertation on processes. Pistrucci is almost worshipped by our author, who treats him as if some one had been abusing his genius. No one doubted his ability; but to say, as Dr. Billing does, that the Waterloo medal surpasses any ancient or modern intaglio for invention, execution or magnitude, is to be very bold. This book is illustrated by photographs, which are by no means first-rate, yet serve better than any but the very best engravings. The most valuable part of the Appendix is a translation of Pistrucci's autobiography.

## MARC ANTONIO'S ENGRAVINGS.

WE announced last week that the Burlington Fine-Arts Club had collected, at 177, Piccadilly, a considerable number of specimens of engravings by Marc Antonio Raimondi. Marc Antonio is more talked about than known; and there is not much

mere popular knowledge of him or his works. This is true, not only of the man's art, but of his character and career. One would not expect that much-misrepresented personage, "the general reader," to distinguish between the genuine publications of Albert Dürer and those forgeries which Raimondi made, and dishonestly sold, without the monogram of the Nuremberger—that famous A D combined, which is proof of noble art to so many a loving eye, and was so in the lifetime of its owner, who, naturally enough, thought himself wronged by the Italian thief, who not only copied his prints and sold them—of course to the detriment of the proprietor—but omitted the artist's "trade-mark," i.e., the aforesaid monogram, thus depriving him of honour; and, worse than all, put his own lying tablet in the place of the true one. Hence resulted what was probably the first action for copyright in works of art, in the form of a complaint to the Venetian Senate, which was so far successful that the pilferer was compelled to put Dürer's monogram on any copies he might please to make from his works. It does not appear that Marc Antonio was restrained from copying them, or compelled to pay a royalty for the privilege of selling another man's property.

In short, Marc Antonio was a knave; and we are surprised that the excellent monograph on the artist, by Mr. R. Fisher, which has recently been issued to the Burlington Club, and on its tables, accompanies the Catalogue of this Exhibition, treats the rascality of the pirate with scant, if any, reprobation, and small sympathy for the wronged German. We differ from this author in appreciating Dürer as a designer and engraver on wood, if he really practised the xylographic craft. Nevertheless, we, and all who go to these rooms, must be grateful to Mr. Fisher and others for the liberality with which they have put forth so many treasures of the engraver's skill. These are generally arranged in chronological order, so far as that gradation can be ascertained. This mode is more apt and satisfactory than any other, because it illustrates the technical progress and decadence of the artist, as well as the springing, flourishing, and decay of the man. Of course we do not see here the disgraceful ruin of the skilful man who began under the pure and severe influence of Perugino, accompanied the growth and manhood of Raphael, and shared in his friend's art from the time when that friend quitted the chastening hands of Pietro until death, and found his deepest degradation in reproducing the filth of Giulio Romano. Thus, Raimondi's career spanned the culmination and catastrophe of Italian painting; and his works here, with one important omission, epitomize that art in the Peninsula during the sixteenth century.

In Marc Antonio's hands, of all the engravers of his time, the art of drawing the outline and modelling the contours of the nude human figure were most ably and successfully cultivated. Not less laborious than Albert Dürer, his labour is less distinguishable, and a grace is added which was all Italian and noble in its beauty. This appeared throughout his career, and was most pure, and thus most nearly perfect, while the engraver was under the influence of the artist of Perugia and his magnificent pupil. At last—unwatched by Raphael, and corrupted, if not by him, at least by his *entourage*—even Marc Antonio's skill declined, and crude, gross execution degraded thoughts that remained beautiful, whether they were his own or those of others. The chastened grace of Pietro Perugino appears in the early print (No. 8), 'St. Catherine and St. Lucia,' two standing figures of saints, in which also is evident the statuesque qualities of the master's design, as apparent in the fine, but rather lean and dry lines of the draperies, the simplicity of the composition, and *naïve* formality of the expressions. Had Perugino drawn this work on the copper, it could not be a truer interpretation of his mind. It is like a production of the purest, simplest, time of Raphael. Next comes to our notice an example which, not only in its subject but in its style of treatment, proves that a step beyond the verge of Perugino's art had been taken by Marc Antonio. 'Cleopatra' (6) shows greater fullness of style in drawing to have been attained by its producer. This advance appears in Francia's

subject of 'Christian Charity' (5),—the half-naked woman of the allegory, nursing a child at one breast, and drawing a second child towards her; she has a bland face and soft eyes, with such a noble cast of drapery about her knees as only a fine engraver could have rendered. 'Apollo and Hyacinthus' (11) shows the influence of the antique to have been greater than that of Perugino or of his pupil Raphael; which is, we think, distinguishable in the copy of Francia's designs. Here the flesh throughout is beautifully drawn and modelled, but the subject required more than any earlier example here, so the knees and legs are questionable in a high degree. Not so the feeling with which the grand impassivity of the god's face has been given, or the noble spirit of his action in caressing the human youth he loved. This is a fine example of beautiful art. 'Venus standing upon the Sea-shore after Bathing' (12) is so badly drawn, that we are disposed to place it among the works of Raimondi's decadence, rather than, as here, among those of his youth. The 'Mars, Venus and Cupid' was probably the turning work of Marc Antonio's fortune. It is here shown in several states by means of specimens, which are of the greatest interest to the student. Here is the first dawn of luxury in his craft, not apparent in the noble antique model, but obvious in the next print of antique inspiration (21), a composition which includes the famous statue called 'The Crouching Venus,' now in the Vatican, with a Cupid, and is not unlike the bas-relief of the Villa Ludovisi, where two *amorini* are about to cast a robe over the naked goddess. The so-called 'Raphael's Dream' (16) will attract all those who are conversant with Marc Antonio's prints, all artists, and those who are fanciful. The figures of two naked young sleepers are beautifully drawn, as they recline in diverse attitudes upon the floor of a chamber which, with the incongruity of a vision, has no boundary but a stream of still, dark water, the surface of which reflects the towers and walls of a town, some parts of which are burning, while figures of men in desperate action, attempting to escape, pass across the flames and smoke. Between the sleepers and the water appear several fantastic creatures, of weird shapes and actions. No work of Marc Antonio's is more famous than his transcript of Raphael's design, now at Oxford, of 'Adam and Eve.' We, looking at this work, not from a collector's point of view, but from that of the Art critic, are disposed to accept it as the engraver's finest production. Two impressions of the first state of the plate, belonging to Messrs. A. Morison and R. S. Holford, are beyond any we have seen in brilliancy and beauty. 'Lucretia' (29), from a design of Raphael's, may be compared with the before-named 'Cleopatra' (6), after Francia; also with 'Dido' (26), after Raphael, and 'Lucretia' (3), by Francia, of which 'Dido' is supreme, although Raphael's 'Lucretia' (29) admits few rivals of its class. Of the last are two states exhibited. In one of these the debt of the engraver to foreign artists appears: see the background to 'Dido' (26), which Bartsch noticed as borrowed from Lucas van Leyden's 'Holy Family.' In 24, the above-named 'Adam and Eve,' the landscape is certainly, as a note on the former states, very like the work of Albert Dürer. In No. 31 we have the earnest sweetness of Raphael's 'Philosophy,' one of the circles in the Segnatura Chamber of the Vatican. In 57, a beautiful design, probably by Parmigiano, and known as 'La Femme Pensive,' a woman, who, seated at the window of her chamber, sees a cross-bearing angel fly past.

We have thus selected some of the less famous works of Marc Antonio, as illustrated here, and commented rather upon them as a whole, and with reference to the man, than in the spirit of collectors or archeologists. Of the artist's famous productions, such as 'The Piece with Five Saints,' 'The Virgin with the covered arm,' and its companion, 'The Massacre of the Innocents,' 'Galathea,' from the Farnesina Palace, 'La Vierge à la longue cuisse,' the 'St. Christopher,' after A. Dürer, and the small 'Passion,' by the same artist, as well as the very interesting series of illustrations, which is included here, of the skill of Raimondi's scholars and imitators, it is not needful to write.

## FINE-ART GOSSIP.

At the Royal Academy, on Tuesday evening last, Mr. Henry Weekes, R.A. was elected Professor of Sculpture, in the room of Mr. R. Westmacott, R.A. Also, Mr. Partridge, of King's College, was re-elected to the Professorship of Anatomy.

At 'The Raffaele Gallery,' West Strand, are exhibited chromo-lithographic copies of Raphael's cartoons. These were, we understand, begun in reproduction by Mr. W. Day, and brought to their present condition by other hands. They seem to have a foundation of good craftsmanship, but, in their present state, are by no means desirable versions of the famous treasures of Hampton Court and the South Kensington Museum.

At the Fine-Art Gallery, Haymarket, may be seen a large picture by Mr. James Webb, representing Rotterdam, as that city appeared under a sunset effect. The rendering of this effect in calm weather upon the river Maas—its shipping and small craft, with the picturesque banks, their old houses, and the gigantic tower of the Great Church—is excellent, without being highly refined. As a "show picture," this work is faultless.

It is understood that the remarkable impression of Rembrandt's 'Hundred-Guilder Print,' which has recently become more than ever famous, on account of the great price given for it by the late Mr. Palmer, and has within a few days past been re-sold to M. Clément, was bought by the latter for M. Dutuit, of Rouen, in whose extraordinary collection of similar treasures it will have an eminent place.

Messrs. Cassell, Petter & Galpin send us their English version of 'The Fables of La Fontaine,' as translated by Mr. Walter Thornbury, and illustrated by M. Gustave Doré. As we have recently examined the original edition of this work in French, as published by MM. Hachette & Co., with these illustrations, it is not needful to recur to the artistic aspect of this book. Mr. Thornbury's free translation has been made with much vivacity and appreciation of his text. These qualities have been so well employed that we do not know a better version of the Fables, as a whole, in English. It comprises the lives of La Fontaine and Æsop, also the original preface and dedication to the Dauphin. The illustrations are equal in all respects to those of the French edition. The "getting-up" of the volume is only inferior in the somewhat narrower margins of the unbound original issue.

There is no stability in our resolutions if, with regard to the new Law Courts, we repeat the painful, vacillatory conduct which has been so injurious to the interests of the British Museum, National Gallery, and those learned societies which were long since promised a place of meeting, but have been compelled to wait for its enjoyment while folks squabbled about the respective merits of various localities, some of which were quite unfit. We have spent nearly a million upon a site for the Courts which was chosen after lengthened, careful and complete inquiry for the best. Yet, when seven acres of land have been cleared in the very heart of London, up rise several persons with claims for a site by the river side that was rejected as unfit at the outset, and for which no new grounds of preference have been discovered, while in the accomplished fact of a vast outlay an apparently irresistible argument is added against revising a well-studied resolve. It would be reversing the policy of years if we did not desire the substitution of a salubrious public edifice for a thousand ill-conditioned houses and a score of filthy streets. There is much to be said against placing the Courts on the land which has been newly gained from the river. 1. If we build beyond the present line of river frontage, we reduce instead of enlarging the breathing space which is so much wanted. 2. Courts by the river would be inconveniently separated by the Strand and a considerable distance from all the Inns of Court and Chancery, except that of the Middle Temple, with regard to which the site chosen is equal to that now re-proposed, because a bridge in the place of Temple Bar will give easy access for its members to the Courts. 3. River-side Courts would be separated from the Record Office,

while, if the edifice in question is placed in the Strand, a covered way will connect them. 4. In proportion as the Courts now held at Westminster are united with others, so the advantage which is offered to the river-side site by the road on the embankment—or Thames Way, as it is proposed to call it—would be neutralized. 5. Two noisy thoroughfares instead of the one of the Strand side would bound that on the Way. There is no advantage in bringing the Palace of Justice near Somerset House which is not almost equally proper to both sites. Let us hope that the wish of Mr. Cowper, as expressed the other evening, will be fulfilled, and "the two architects set to work at once."

Messrs. Christie, Manson & Woods sold on Saturday last the following works of art, the property of E. L. Betts, Esq., and others. Hoare, Portrait of Richard Earl Temple, 40l. (National Portrait Gallery). Drawings: Mr. V. Bartholomew, A Flower Piece, 86l. (Agnew).—W. Müller, An Archway, with Figures, 58l. (same). Pictures: Mr. T. Webster, "Good Night," 897l. (same).—Mr. A. McCallum, Rome from Monte Mario, 73l. (same).—Lance, The Uninvited Guest, 142l. (Earl).—Mr. T. Creswick, A Roadside Inn, 650l. (Wallis).—Mr. E. W. Cope, The Marriage of Griselda, 435l. (Agnew).—Stanfield, The Fort and Harbour of La Rochelle, 2,184l. (same).—Mr. Maclellan, The Wrestling Scene in 'As You Like It,' 588l. (Volsin).—Sir E. Landseer, Braemar, engraved, 4,200l. (Agnew). Drawings, Mr. T. M. Richardson, Ragusa, 100l. (Tooth); Bridge at Badia, 100l. (same).—Mr. B. Foster, Gathering Wild Roses, 194l. (Bourne); Children in a Landscape, 178l. (Scott).—De Wint, Ludlow Castle, 80l. (White). Pictures: Mr. F. R. Pickersgill, Silvia and the Duke, 126l. (Scott).—Mulready, Measuring Heights, 21l. (Agnew).—Mr. C. Landseer, After the Battle of Edge Hill, 231l. (Some).—Mr. E. M. Ward, Marie Antoinette parting from her Son in the Temple, 346l. (Armstrong).—Messrs. H. Bright and T. Faed, A View in the Tyrol, 136l. (Scott).—Mr. J. T. Linnell, The Spring Wood, 346l. (Amea).—Mr. J. Sant, Innocence, 130l. (same).—Mr. J. R. Herbert, Introduction of Christianity to Britain, 504l. (Wallis).—M. Alma-Tadema, Entrance to the Theatre, 546l. (same).—M. E. Verboeckhoven, A Flemish Farmyard, 210l. (Tooth); A Cow, Sheep and Goat, &c., 103l. (Moore).—Mr. E. W. Cooke, Bonchurch Shore, 147l. (Earl).—De Wint, A Landscape, Goodrich Castle, 162l. (Gilbert).—Calcott, A Classical Landscape, 593l. (Cox).

## MUSIC AND THE DRAMA

MUSICAL UNION.—Lubeck, Auer, Jacquard, with Riss, Goffrie, and Hann.—TUESDAY, June 9, Quarter-past Three.—Quintett in G, Op. 33, Spohr; Duett in D, Op. 58, Piano and Violoncello; Mendelssohn; Quartett, B flat, Op. 15, Beethoven. Solos, Piano-forte, Lubeck. Visitor's Tickets, 10s. 6d. each; 5s. to be had at Scott & Co.'s; Oliver & Co.'s; Austin's; at the Hall; Lamborn Cook & Co.'s; and Ashdown & Parry's, Hanover Square.

J. ELLA, Director.

PHILHARMONIC SOCIETY.—MONDAY, June 8.—Conductor, Mr. W. G. Cousins.—Symphonies, Mozart and Beethoven, C minor; Overture, "Rosenwald," C. Lucas, and in C. Mendelssohn; Concerto, Piano-forte (M. Antoine Rubinstein), Schumann; Sonata, "Infelice" (M. de Titiens), Mendelssohn; Aria, "H. Seraglio" (Herr Rokitanaky), Mozart; &c.—Tickets, 15s. each; L. Cook, Addison & Co. 63, New Bond Street, W.

Mr. WALTER MACFARREN'S PIANOFORTE RECITALS.—THE THIRD RECITAL, Hanover Square Rooms, SATURDAY, June 6, at Three. Programme: Sonata in G, Piano and Violin, Mozart; Solos, "Chorus d'Amour," "Bianca," and Third Tante, Walter Macfarren; Song, "Retreat for Childhood," Henry Holmes; Variations, Two Pianos (Mr. Walter Macfarren and his pupil, Miss Emma Boer), Schumann; Song, "Pack, clouds away," G. A. Macfarren; Lieder ohne Worte (Book 8), Mendelssohn; Kreutzer Sonata, Piano and Violin, Beethoven; Song, "Coming over the Sea," Walter Macfarren; Solos, "The Skylark," "Golden Slumbers," and "La Fête d'Été," Walter Macfarren. Vocalist, Miss Robertine Henderson. Violin, Mr. Henry Holmes. Broadwood's Concert Grand Pianofortes.—Tickets, 7s. at the Rooms, and 3, Osmaburg Terrace, N.W.

Mr. SIMS REEVES'S BENEFIT CONCERT, St. James's Hall, MONDAY EVENING, June 8, at Eight o'clock. Vocalists: Miss Banks, Madame Pater-Whitlock, Mr. Pater, and Mr. Sims Reeves. Instrumentalists: Violin, M. Wieniawski, Herr Biss, and M. Zerkini; Violoncello, Signor Piatti; Pianoforte, Mr. Charles Halle, Conductor; Mr. Benedict and Mr. Ganz. Stalls, 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s.—Tickets of all Music-sellers, and Austin's Office, St. James's Hall.

MISS STEELE'S EVENING CONCERT, June 10, at Hanover Square.—Mesdames Carola, Doria, Cherer, and Kingdon; Messrs. Cummings, Lewis Thomas, Walter Macfarren, Balair Chatterton, John Thomas, Gladis Esmond, Carrozza, &c. Stalls, 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s.—Tickets of all Music-sellers, and Austin's Office, St. James's Hall.

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Mrs. JOHN MACFARREN'S FIRST MORNING at the PIANOFORTE, in St. James's Hall, NEXT TUESDAY. Vocalists: Miss Banks, Madame Patey, Mr. Patey. Pianoforte, Mrs. John Macfarren.—Stalls, 5s.; Tickets, 2s. and 1s.; at the Hall.

The LONDON GLEE and MADRIGAL UNION (established 1850)—Miss J. Wallis, Miss Eyles, Mr. Baxter, Mr. Coates, Mr. Winn, and Mr. Land (Director)—will, by desire, give an Extra Series of THREE AFTERNOON CONCERTS of Glee, Madrigal, Old Ballads, &c., at St. James's Hall, on THURSDAYS, June 11, 18, and 25, at Three—Stalls, 5s.; Area, 3s.; Gallery, 2s. of Mr. Austin, 28, Piccadilly; and Mr. Mitchell, 33, Old Bond Street.

CONCERTS.—Every one's thanks are due to Mr. Ella for bringing the Pianoforte Quartett (Op. 26), by Herr Brahms, to a hearing in England. If we cannot agree with Mr. Ella's published opinions of this music, we must say, in all sincerity, and with reference to past remarks on the compositions of Herr Brahms, that the performance in question was one of interest to all such lovers of music as "clear their minds of cant," and while they love the old masterpieces of art, are still open to new impressions. It is obvious throughout this Quartett that, though the unwholesome influences of a time of decay, fancying itself regeneration, have not spared the composer, he possesses those instincts of genius and that power of giving them utterance which mark the poet as distinguished from the pretender. His is a future to be looked for. But how can Mr. Ella consent to indorse Dr. Barry's assertion that the fame of Schumann is growing in this country?

ST. JAMES'S.—The French company now seek distinction by introducing works of length and importance to the boards of this theatre. They have recently played a five-act comedy by Emile Augier with effect. *Maitre Guérin* is a part that suits M. Ravel, because it affords broad features of comedy in connexion with nicer touches of character, and contrasts them with the pathetic or even tragic in the matter of development. A vulgar notary, with no other object of ambition than wealth, and no notion of virtue but the persistent effort to attain it, cannot conceive that he is wanting in respectability while in possession of his accumulated gains, and that his son, who has become a colonel, can be other than a fitting match for either rank or beauty. On the other hand, that the youth should wed the daughter of poor, however meritorious, parents, appears to him a degradation repugnant to the moral fitness of things. When he finds that his son is pre-engaged to a young lady without fortune, and therefore objects to marry a rich widow, he is as much surprised as offended; when the widow herself objects to union with a family the founder of which is illiterate and coarse, his surprise is still greater; and when she likewise thinks it ungenerous and improper to deprive the young girl, whom his son really loves, of the man to whom she had been affianced, his surprise becomes astonishment. This situation grows to be intolerable when his timid wife, who had been constantly silent under his domestic tyranny, ventures to corroborate with her good opinion the conduct of his hitherto dutiful son, and unites with the conscientious widow in applauding the Colonel's fidelity to his early vows, irrespective of all difference of fortune. He cannot repress his indignation, and orders them all out of his house. When he is gladly obeyed, he is confounded, and still more bewildered, amazed and alarmed that he should be left alone in the world, notwithstanding his wealth, as a person with whom no one cared to associate. There is a higher moral in this than is usual even in comedies of the highest class. M. Ravel marks the contrasts of such a character in the liveliest manner, giving individuality to what in itself is perhaps a mere conception.

HOLBORN.—The story for some time in the course of publication in *Once a Week*, by Messrs. Charles Reade and Dion Boucicault, has been dramatized by Messrs. Dion Boucicault and Charles Reade (we give the names in the order which they assume in the announcement) for this theatre. Both story and drama are entitled 'Foul Play.' A shipbroker's son is guilty of this foul play in having caused to be scuttled the ship *Proserpine*, which bears some tubs of copper labelled "gold," and despatched the real chests of gold, labelled

"copper," by another ship, the *Shannon*, in order to realize half a million of money by a fraud on the underwriters. The story is laid in the year of panic 1866, and in the opening act the various firms are announced as becoming bankrupt, just at the moment that the issues of this fraud come to light. Arthur Wardlaw has been tempted to this crime by his love for Helen, the daughter of Sir Edward Rolleston, governor of a penal settlement at Hobart Town, whom he expects home by the *Shannon*; but it happens that the lady, instead of travelling with her father, as first arranged, has entrusted herself to the *Proserpine*, the very vessel which had been wrecked. This unpleasant fact is announced to him by the mate Joe Wylie, whom he had commissioned to scuttle the vessel, and afterwards confirmed by the father of the young lady herself, who had arrived in England expecting to meet his daughter. Arthur Wardlaw is confounded with this intelligence, and fears that his affianced bride has perished with the vessel. But Helen has fared better; she has been protected through all dangers by one Robert Penfold, an escaped convict, formerly Arthur's tutor, whom the latter had caused to be transported for a forgery committed by himself, and is safely landed on an island in the Pacific. News reaches her father of the fact, and he visits the island, in order to bring her home, and hears from Penfold the story of his wrongs and Arthur's criminality. Helen reaches England, and immediately sets about the task of proving Penfold's innocence, and engages one Hawkins, a detective, who traces the fraud to Arthur, and the gold to an uninhabited house in Lambeth. The result is that, in order to escape conviction, Arthur suffers an access of frenzy, and falls upon the stage in despair, perhaps death. And thus Arthur Wardlaw is punished for his crimes, and Robert Penfold's wrongs are avenged, and he is rewarded for his sufferings by the hand of Helen. The drama consists in every act, almost in every scene, of strong situations, which the actors on the first night endeavoured to make stronger by a display of extraordinary vehemence which might have perilled the success of the piece, had it been less skillfully constructed. This error they have no doubt since corrected, and the probability is that the new drama is destined to a run.

PRINCESS'S.—A nominally new drama was produced on Saturday entitled 'Richelieu at Sixteen,' for the purpose of exhibiting Miss Reynolds in a new and telling part. The drama is a rough version of a French play, in which a celebrated Parisian actress appeared many years ago. Miss Reynolds, with a handsome person and a dashing style, gave striking expression to the young and amorous hero whose early intrigues form the story of the piece. There is no doubt that she has well studied the part, and selected it as an index of the school of characters in which she desires to establish a reputation. With much finish of execution, she possesses a daring and audacity of manner which may float her through the difficulties that beset the line of parts which it seems her ambition to appropriate.

#### MUSICAL AND DRAMATIC GOSSIP.

A more interesting communication than the following has rarely been laid before our readers. We have been obliged to condense Madame Lausot's letter; but from our own knowledge accredit her as a most earnest and most accomplished musician. The amount of amateur female musical effort displayed in every form and in every quarter of Europe, and the rising value of its results, are remarkable as features of the time:—

"Florence, May 24, 1868.

"I send you these lines in consequence of your having kindly mentioned my name and that of my choral society in the beginning of the winter; for although I have no wish to overrate the merits of the Cherubini Society, I confess I am anxious that my aims and intentions should not be misunderstood. \* \* I venture to submit to your approval the principal circumstances of its foundation. \* \* It may seem to you presumptuous in a lady who has never professionally studied music to have

undertaken the direction of a choral society, which promises to become tolerably numerous. Had there been any one here possessing sufficient experience and willing to do the work I have done, I should never have undertaken it. During the seven years it has existed, I have frequently endeavoured to transfer the direction to hands more efficient than my own. Herren Louis Ehler, from Berlin; Kapellmeisters B. Scholz, from Hanover, and Taglichbeck, from Sigmaringen, have each in turn undertaken it; but all being obliged to return to Germany, it has returned to my hands after awhile, and, for the present, is likely to continue in them. This winter it has met with great encouragement on all sides, both from distinguished artists who have assisted me and from the higher and more cultivated classes of Italian society; so that I have now great hopes that I may have succeeded in founding a durable institution in the first dilettante singing society which has yet been attempted in Italy. We have at present fifty to sixty singing members,—having performed in other years, besides the pieces you will find in the three enclosed programmes, Beethoven's *c* major Mass, Mozart's and Cherubini's Requiems, Motets by Cherubini and Bach, scenes from 'Euryanthe,' &c. It has been my principal object to endeavour to excite a taste for music as a serious study, and to bring some life and animation into the pursuit of this art, which at the present moment in Italy is either uncared for or reduced to the lowest possible standard. If I can succeed in raising the *trish* for something better and more satisfactory, my work will be accomplished; and it is to be hoped others will be found to second it and continue it. I send you also three programmes of concerts given conjointly by MM. Wieheling and Sgambati. The former is, of course, known to you already; the latter is, possibly, the greatest pianist that Italy possesses. He is a pupil of the Abbé Liszt, and a pianist of the very highest order, who would probably be much better appreciated in London or Paris than at Florence.

J. LAUSOT."

—The programmes referred to, it may be added, are full of interest and enterprise.

We have from the *Signale* an account of a third opéra by Madame Viardot, to a book by M. Tourgueneff, with the appetizing title of 'L'Ogre,' which has been just performed by herself, her daughters and her pupils, in a tiny private theatre at Baden-Baden.

The great rehearsal for the Handel Festival at Sydenham will take place on Friday next.

The following note speaks for itself, in confirmation of our comments on a loose statement contained in a late paragraph:—

"Sydenham, May 23, 1868.

"The Handel Scores, concerning which you seem to be so much troubled, are not Handel's MSS. from the Queen's Library, but his conducting scores, in the handwriting of Smith, with the composer's remarks, &c. These, you will perhaps remember, remained in Smith's family, and were some years ago purchased by M. Victor Schölicher. They have now been purchased from him by Dr. Chrysander, and exported to Germany. I saw the case in Messrs. Schott's place, Regent Street, and understood Dr. Chrysander to say that he had purchased the scores for the German Handel Society, 'without them, his critical edition would be impossible.' W. J. WESTBROOK."

—It may be asked, what has become of Dr. Chrysander's critical edition?

Here is the place to notice the new edition, in portable, if not handbook fashion, of Beethoven's Nine Symphonies in score, published by Messrs. Schott & Co. The type is admirable; and though the page be small, the eye will not be exasperated. As compared with a similar edition of the same imperishable works, by Richault, of Paris,—which, nevertheless, has the priority of advantage, as honouring a prophet out of his own country,—this edition is excellent, and reasonable in price.

There is Italian Opera (says the *Choir*) at Calcutta.

We are told that, after all that has been claimed and protested, Mlle. Schneider has condescended to accept an engagement, on terms such as no Pasta, Sontag, Malibran, Grisi, Persiani, Viardot,

could have commanded twenty-five years ago, to display her diamonds and her impertinences at the St. James's Theatre, in 'La Grande-Duchesse.' There is small doubt but that she will be the fashion here, in a certain world.

A new opera (to quote the *Gazette Musicale*), 'Ruy Blas,' by Herr Zenger, has been produced at Mannheim; another, on the same authority, 'Dalibor,' by M. Smetana, at the Neustädter Theatre, Prague.

By this time, a musical festival at Leyden, including no novelties, is "over and gone," as the song says.

The *Orchestra* notices the decease of the younger Sapio, a singer, and brother to the greater Sapio, who, for an hour, was pitted as an English tenor against Braham.

#### MISCELLANEA

A Query for 'Notes and Queries' and the Philological Society—*Tom Fool*.—The word *Tom Fool* is by most popular authorities supposed to be of personal origin, and derived from some individual Thomas of notoriety. If this were true, it would not only limit the application of the word *Tom Fool* to the period subsequent to the conversion of the Angles to Christianity, but even bring it down below the Norman accession, when Thomas became a Christian name. I would respectfully suggest this doubt as to Thomas, that the apostle St. Thomas was not specially the patron of fools, and that when the name of Thomas became common, after the martyrdom of Becket, his name would hardly be appropriated to so vile a use. I propose that *Tom Fool* should be derived from *Tom* (great), as in *Tom cat*, and in some provincial dialects *Tom toe* (the great toe). We thus get a respectable antiquity for *Tom Fool*, and place him among mythical personages, alongside of *Tom Thumb*, the small dwarf, no bigger than a great thumb. Thus *Tom Fool* may prove to be a part of the folklore of our Anglo-Saxon forefathers and the Edda, unless derived from the Sanskrit or the Phœnician. It remains to find out from MSS. and Early English texts how far back we can trace the term *Tom Fool*. Shakspeare may have thought *Tom* was the personal name—"Tom's acold," but Shakspeare was no authority on philology, if he even thought about it. R. Y.

*Drinking*.—I beg to draw your attention to a paragraph which appeared in the *Athenæum* of May 30, p. 772. Under the heading *Dutch* it purports to inform your readers that the Dutch have the credit of introducing drunkenness into England, and also into Italy. As far as I am able to ascertain, both these statements are wrong. If your Correspondent will look at the passages in the old plays, &c. referred to, he will find that the word *Dutch* or *Douche* there does not mean the modern Dutch, but High Dutch or German. One proof will be enough. On the title-page of Coverdale's Bible, printed in 1535, it says, "Translated from the Douche and Latyn." It is clear that *Douche* there means German, as there was no Dutch translation of the Bible at that time. His second statement about Italy is a still greater and stranger error. Had the writer ever been in Lombardy, he would know with what bitter hatred the Lombardians, and, indeed, the Italians generally, speak of the "Tedesco or Todesco," i. e., the Austrian, the German. I hardly need mention that the Italian for a Hollander is *Olandese*, and that Florio's "*Intodescarsi*" "leaves no doubt about the matter." Many Englishmen, and especially those who know no German, translate *Deutsch* into Dutch. At this moment the common name for a German emigrant in America is a *Dutchman*. For a long time the nation which is now called the Dutch was known as the Flemish, and only when, having gained its independence, it rose into superiority on the seas, did it become known as the Dutch. But long before that time the English had learned their lesson in drinking to perfection. J. B. d. L.

TO CORRESPONDENTS.—S. B.—W. H. H.—E. P.—*Utilitas*—received.

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